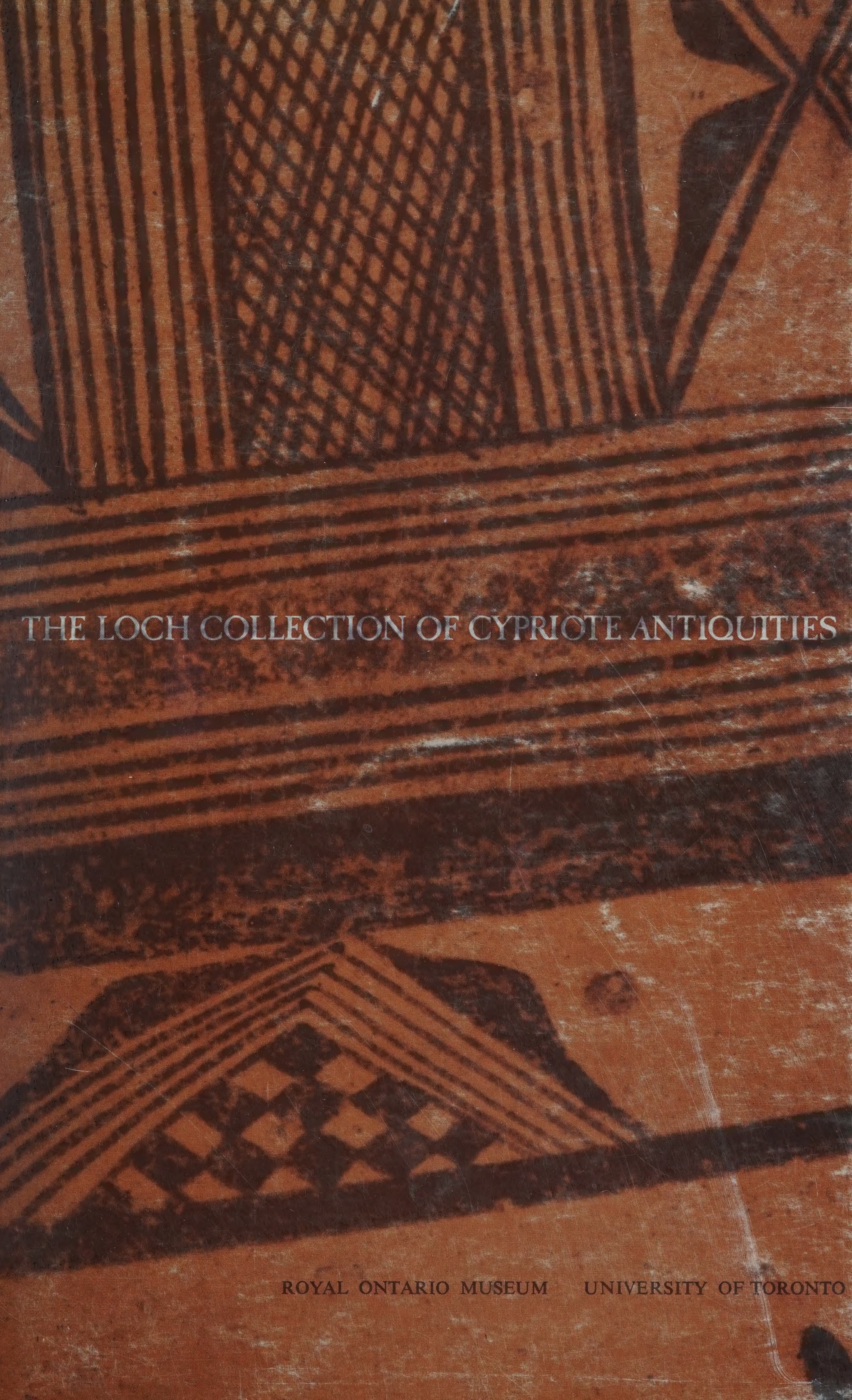

THE LOCH COLLECTION OF CYPRIOTE ANTIQUITIES

ROYAL ONTARIO MUSEUM   UNIVERSITY OF TORONTO

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Registration

THE LOCH COLLECTION OF CYPRIOTE ANTIQUITIES

LIONEL MASSEY MEMORIAL EXHIBITION

OCTOBER 18 - DECEMBER 26 1966

ROYAL ONTARIO MUSEUM UNIVERSITY OF TORONTO

ROYAL ONTARIO MUSEUM UNIVERSITY OF TORONTO

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PRICE: $3.00

PRINTED AT THE UNIVERSITY OF TORONTO PRESS

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foreword

This catalogue describes an exhibition that commemorates representatives of several great families. The donor, the Dowager Lady Loch, is the widow of Major-General Lord Loch, C.B., C.M.G., D.S.O., M.V.O., the second baron, who was a distinguished soldier and servant of his country. Lady Loch is herself the daughter of the 5th Marquess of Northampton.

Lord and Lady Loch were friends of the Right Honourable Vincent Massey, C.H., for so long a principal Canadian citizen.

Mr. Massey's elder son, Lionel, was appointed Director of Administration of the Royal Ontario Museum in 1961 and continued in that post until 1963, when he became Associate Director. Although he had had little connexion with museums in his earlier years, Lionel Massey threw himself into his new tasks with great enthusiasm and loyalty and soon earned the respect of his colleagues in this and in other major institutions of learning.

It appeared that he was likely to attain a high place in the museum world in the years ahead. Alas, in July 1965, he was suddenly stricken and died. His death came as a great shock to a host of friends and admirers but with a particular sense of loss to his colleagues in the R.O.M. Today we remember clearly and affectionately what he had set himself to do for the Museum and its place in the University.

This special presentation of Lady Loch's collection is, therefore, appropriately designated as the Lionel Massey Memorial Exhibition. With it we remember our late friend and colleague; we record the gratitude to a gracious lady, the donor; and we pay our respects to the craft and craftsmen of an ancient civilisation.

W. E. Swinton Director
JUNE 1963 \ JULY 1966

introduction

The Royal Ontario Museum possesses a considerable amount of Cypriote archaeological material collected over fifty years. Recently it has received several important accessions to this, culminating in the gift of a large collection from the Dowager Lady Loch which has helped to make the Museum collection of Cypriote antiquities the second largest on this continent.

The Loch material, consisting of some 300 items, was collected in Cyprus mostly during the second quarter of the present century, and no doubt all of the objects were found in Cyprus itself. Approximately half the collection consists of pottery; next in number are objects of glass in a variety of shapes; terracotta figurines are numerous; there are twenty-four Roman lamps, and a few objects of bronze and stone. Outstanding among the stone sculpture is the small head of a kore (maiden) in fine Late Archaic style.

Some of the objects in the collection, though found in Cyprus, were undoubtedly imported from Attica or elsewhere. Others, quite possibly made in Cyprus, are not distinctively Cypriote, while many others again exhibit the strong influence of outside cultures, especially from nearby Anatolia and Syria-Palestine to the north and east, Egypt to the south, and from Mycenaean and later Classical Greece to the west. These influences were reinforced by considerable waves of migration into the island, especially important being those from Mycenaean Greece in the latter part of the Late Bronze Age.

The cultural history of Cyprus follows the general pattern of the Near East. The Neolithic period is estimated to have started some time in the 6th millennium B.C., and to have lasted—together with the transitional Chalcolithic period—for some 3500 years. The beginning of the Cypriote Bronze Age has been dated ca. 2300 B.C. —a date now supported by estimates based on radiocarbon methods. After passing through the three usual stages of Early, Middle, and Late (EC, MC, LC), the Bronze finally gave way to the Iron Age ca. 1050 B.C.

The pottery of the Early Cypriote period is particularly well represented in the Loch collection. At that time the island was rather densely inhabited by an agricultural population, but though many settlements are known to have existed it is chiefly *cemeteries that have been excavated and investigated. The cemeteries of Vounous and Lapithos near the north coast are the most important Early Cypriote sites. Their rock-cut burial chambers were richly furnished with gifts and offerings to the dead. Various foodstuffs were placed in pottery containers which at this period are almost exclusively of the* Red Polished *type. These magnificent vessels, covered with a thick lustrous slip, are either plain red, or red with black tops and interiors; some have relief decoration in the form of wriggling snakes or abstract animal figures; others are decorated with incised white-filled motifs of linear character imitating the stitching of leather vessels or a carrying net. All these varieties of the Red Polished ware, and the various shapes in which it comes, ranging from huge conical or hemispherical basins and "milk bowls", modelled by hand with great verve, to the small knob-lug bowls and gourd juglets, are well represented in the collection (1–27). Some, perhaps many, of them come from Vounous. The other less common ware of the period is the* Black Polished *ware, represented here by three small vessels, a gourd juglet, a flask, and a miniature jug, all of them with incised decoration in the fashion of the Red Polished ware (28–30). These pieces are especially welcome to us, since they fill an earlier gap in the collection.*

Other gifts commonly placed in tombs of this early period to accompany the dead in the afterlife, such as various household objects, bronze weapons and tools, or objects of personal use and adornment, are sparsely represented in our collection by a few spindle-whorls of terracotta and stone (31, 277, 278) and a simple bronze dagger (275). The rich copper ore for which the island was famous was mined and smelted from this period onwards, and the wealth of the metal objects found in graves, all of a typical Cypriote character, testifies to a local Cypriote manufacture.

The period is usually considered to have come to a gradual close ca. *1800 B.C. at which time the Middle Cypriote Age began. Not very different from the preceding period in the beginning it gradually developed a very definite character of its own marked particularly by a decadence in artistic inspiration. Numerous remains of fortifications and a great increase in the number of weapons buried with the dead indicate that the period was a disturbed one, riddled probably with tribal strife. In the ceramic field painted decoration becomes predominant and* White Painted *ware replaces the now completely decadent Red Polished ware of the preceding period. The collection contains some typical examples of White Painted ware (32–39) and it will be observed that its rather weak and bizarre shapes cannot rival the strong and vigorous forms of the Red Polished jugs and bowls (notice the profusion of unfunctional string-hole projections on 36 and 37).*

During the Middle Cypriote period trade contacts and exchange of goods were on the increase, as shown by Cypriote objects found in the surrounding lands of Asia

Minor, Syria, Palestine, and Egypt. The age was rather a short one lasting perhaps 200 years until ca. *1600 B.C. when the Late Cypriote is reckoned to have begun.*

*The Late Cypriote Bronze Age was a period of great changes, developments, and catastrophes in Cyprus following the general pattern in the eastern Mediterranean area during that time. Its three subdivisions, Late Cypriote I, II, and III, have an individual and rather well delineated character. While Late Cypriote I (*ca. *1600–1400) is in many ways similar to the preceding Middle Cypriote period, Late Cypriote II (1400–1200) was characterized by a rise in prosperity due to the development of overseas commerce and the local copper industry, by an increase in population, and by the foundation of new settlements. The LC III (1200–1050) was marked by an as yet not fully explained calamity which brought about the abandonment of many settlements.*

The new pottery types introduced in the Late Cypriote Bronze Age are the Base Ring *and the* White Slip *ware, both—like all the earlier wares—still hand-made, without the help of the potter's wheel. The collection includes some representative pieces of the Base Ring ware (41–45), among which a whimsical bull-shaped vase is worthy of special mention (43). One of the two White Slip hemispherical "milk bowls" is a particularly fine example of its class: its eggshell-thin walls are covered with a smooth white semilustrous slip with dark brown decoration imitating the stitches and seams on leather vessels that served as prototypes (46).*

Also found in great quantities in the Late Cypriote period, especially in LC II, is wheel-made pottery imported from Mycenaean Greece and pottery made probably in Cyprus in imitation of this, the so-called Levanto-Helladic *ware: in actual fact the dividing-line between imports and imitations is often far from clear. Our collection includes two false-necked or "stirrup" jars (49–50) and a small pyxis-alabastron (51).*

At the beginning of the last stage of the Late Cypriote period ca. *1200 B.C. (LC III), apparently due to the Dorian invasions, a great influx of Mycenaean refugees from the mainland of Greece settled in Cyprus. Many old sites were destroyed and abandoned while others were taken over by the newcomers who also founded some new settlements. Out of the general confusion one fact emerges: that while the great Mycenaean civilization in Greece proper was rapidly vanishing towards the end of the 2nd millennium B.C. much of it, including the language, was transplanted to Cyprus, giving that island the distinct Hellenic imprint which it has never lost.*

The Early Iron Age in Cyprus (Cypro-Geometric, ca. *1050–700 B.C.) is characterized by a fusion of the different cultural elements, the indigenous Cypriote, the Mycenaean Greek, predominant in the early part of the period, and the Syro-Palestinian, more prominent in the later part. The tombs of this period are abundantly* *supplied with products of material culture, and the pottery is very rich both in types of ware and in shapes. It is marked by a universal use of the potter's wheel. The most common wares,* White Painted *(52–68),* Bichrome *(69–80), and the* Black-on-Red *(92–108) are all very well represented in the collection. The typical decorations are geometric motifs in the form of triangles, lozenges, etc., in zonal or panel arrangements and, towards the end of the period, figures of birds and mammals. Some of the pieces, such as the White Painted jug 52 and cup 53 show strong Mycenaean tradition in their shapes and decoration. Similar but more colourful is the Bichrome ware with its black and red ornaments on the smooth cream or buff surface. It is very lively and decorative particularly after the generally subdued and rather dull wares of the preceding Late Cypriote period. The Black-on-Red ware appears towards the end of the period (Cypro-Geometric III) and continues into the early part of the Archaic period. It is characterized by the predominantly small size of the vessels and by a fine, usually lustrous, reddish brown slip with ornaments painted in matt black. The appearance of the concentric circle ornament, to become so popular in the subsequent period, is also associated with this ware. Among the numerous Black-on-Red pieces in our collection (92–108) the two-handled juglet (96) is a marvel of the potter's craft. The* Black Slip *jug and a miniature dish (84–87) belong to yet another popular ware of the period: their dark colour, fluted sides, and other non-ceramic features clearly suggest metal prototypes.*

A strong Phoenician infiltration took place in the 8th century B.C. with Kition on the south-east coast emerging as a centre. There are indications that a more widely-spread interchange of products and people was developing throughout the island, which at this time was divided into a number of small kingdoms obviously following the traditional Mycenaean organization. Commercial and cultural contacts with Syria and Palestine were intensified and became at this later stage of the Geometric period more important than those with Greece. Cyprus however was not a mere receptacle for the various influences reaching it from east and west: as in the earlier periods these influences were now assimilated, digested, and transformed into the unmistakably Cypriote art forms which were to reach their highest point in the ensuing Archaic period.

During the Archaic period (Cypro-Archaic, 700–475 B.C.) Cyprus fell successively under Assyrian, Egyptian, and Persian domination. It is recorded on an inscription from Kition that seven kings of Cyprus did homage to the Assyrian king Sargon II in 709 B.C. During the 6th century B.C. Cyprus came under the Egyptian sphere of domination under the Pharaoh Amasis (Ahmose II). Sometime in the second half of the 6th century, probably ca. *545 B.C., Cyprus was subject to the overlordship of the Persian Great King Cyrus, and although preserving some degree of autonomy the island was obliged to pay tribute and supply soldiers.*

In spite of its loss of political autonomy Cyprus prospered economically and culturally. The period was far from bleak, and it was indeed during this time that the art of Cyprus reached its best and most creative phase.

In pottery the earlier wares continued, but certain new characteristics were developed. One of the innovations is the more distinct differentiation between the two styles of decoration, the Rectilinear, prevailing in the east and the south of the island, and the Concentric Circle style in the west and north. The latter is vividly represented in the collection by the circle-covered globular jugs 116 and 117, and the elongated barrel-jug 119. New also is the introduction of the orientalizing motifs possibly inspired by Syrian embroidered textiles and other decorated objects imported from the east. The small amphora (118) shows one of the chief decorative elements of the orientalizing style, the lotus, in this particular instance however transformed into a highly conventionalized pattern. Very interesting is a jug (113) with a painted scene in the "free-field" style showing a hunter shooting a stag with bow and arrow. Such scenes are rather rare subjects of decoration as compared to the much more common bird motifs on jugs of this period (the "bird jugs"). In its later stages the orientalizing decoration becomes very dense and compact covering the entire surface of the vase. No such example is found in the Loch collection.

*Sculpture of life size and colossal dimensions both in terracotta and in limestone makes its first appearance in the Archaic period (*ca. *600 B.C.), but terracotta figurines of small size, known already in the Late Geometric period, continue to be produced. Of the greatest importance was the discovery of a large sanctuary at Ajia Irini with thousands of figures of votaries and various offerings. The terracottas in our collection are all of the small "idol-plastic" variety. Represented are the well known types of horses, horses and riders, male and female votaries in standing attitude, and orientalizing Mother goddess types (142–156), some of them completely hand-made in the "snowman" technique, some with moulded faces or fronts. Their painted decoration, when it occurs, has much in common with contemporary pottery decoration. An excellent example is horse 143. An unfortunately rather damaged limestone head of a woman (163) is important in that it belongs to the earliest style of stone sculpture in Cyprus, the Proto-Cypriote, dating from 600–550 B.C. Much of the 6th century Cypriote sculpture shows definite oriental influences, Syrian and particularly Egyptian, but its best examples are those inspired by the Archaic art of Ionian Greece and, as the period advanced, of Athens and some other Mainland centres. The limestone head of a smiling girl of the Archaic Greek* kore *type in our collection (165) is an excellent representative of Cypriote sculpture at its best, from a time when it was keeping pace with Greece.*

In 499–98 B.C. Cyprus joined in the revolt of the Ionian cities against the Persians

➤

but their participation was short-lived and within a year the small kingdoms of Cyprus were recaptured by Darius. The Ionian Greek influence, so strongly and so freely felt during the last three decades of the 6th century B.C. was now suppressed by the Persians and their allies on the island, the Phoenicians. After the Persian Wars the Greeks tried on several occasions in the course of the 5th century to liberate Cyprus but every time their efforts were frustrated and the Persians always regained control of the island.

The resulting reduction of cultural contact with Greece produced a stagnation of artistic inspiration vividly reflected in the thousands upon thousands of limestone statues of votaries of a sadly debased Archaic style. None of these is found in the Loch collection but there are many of them in the Museum's earlier collection.

Gold jewellery of types popular in Cyprus in the later part of the Archaic period and in the subsequent Classical period is represented by several pairs of gold-plated spiral earrings (169–174); a gold ring with engraving of a stalking wolf or dog (177); and three gold pendants in the shape of a lion's head (178–180).

The Cypro-Classical period (475–325 B.C.) abounds in pottery but the previous vigour of shapes and decoration, and the excellence of workmanship, are gone. The completely undecorated Plain White *ware now becomes more and more common, rivaling in its numbers the traditional painted wares. Several Plain White jugs, juglets, amphorae, and the characteristic torpedo-shaped jars form part of the collection (130–138). In the decorated wares a new form becomes very popular, namely a jug with a female figure seated on its shoulder: the figure holds a miniature jug which is pierced and acts as a side spout for the large vase. No such jug is included in the Loch collection but an example can be seen in the Museum's earlier Cypriote collection.*

Imports of pottery from Greece and Greek centres continue to reach Cyprus throughout the classical period and our beautiful Black Glaze *cup (126) and bowl (127) belong to these. The lamp-fillers (128–129) are local imitations of the same ware.*

Greek influence is more strongly reflected in small terracottas than in large terracottas or limestone sculpture due mainly to the fact that Greek moulds for the production of small terracottas were imported into the island. A terracotta head of a young man (157) is of a purely Classical Greek style and one is tempted to assign it to the time of Euagoras I, the able philhellenic king of Salamis who in 411 B.C. rose to unite all Cyprus and to rid it of Persian control. He promoted Greek culture and not only was there an upsurge in Greek imports but Greek artists and philosophers were also welcome at his court. His political efforts did not endure and in 380 B.C. he was forced to accept peace under Persian conditions.

In the "minor arts" of jewellery and gem carving Greek inspiration is also very strong. An interesting example is a necklet of gold and paste beads (182): its central pendant is a gold head in repoussé of a woman wearing the typically Greek head-covering, the sakkos *or kerchief. The Classical style of the head and the excellent overall workmanship make this an outstanding example of Greek jewellery of the Cypro-Classical period dating probably from the second half of the 5th century B.C.*

It was only natural that with the coming of Alexander the Great on the historical scene Cyprus readily took the side of one who was an enemy of the Persians. The kings of Cyprus gave Alexander active support by supplying ships and taking part in his expedition to the East. Some time after Alexander's death the island became part of the Ptolemaic kingdom of Egypt (in 294 B.C.) and with the fall of the Ptolemaic dynasty, after the death of Cleopatra in 30 B.C., Cyprus became a Roman province.

In the Hellenistic (325–50 B.C.) and the subsequent Roman periods the art of Cyprus followed the development of Hellenistic and Roman art in general. Contemporary Alexandrian influences, both in style and subject matter are understandably very strong.

A male limestone head wearing a wreath (168) is a good illustration of Hellenistic sculpture although unfortunately rather badly preserved. The few terracottas (159–161) are all well known Hellenistic types such as might be found in any Hellenistic centre. The jewellery consists of a pair of gold earrings of the animal-headed type (183) very popular throughout the Hellenistic world, and a number of rings of the Late Hellenistic or early Roman date (184–186). Two of these bear good quality intaglios, one of the head of Athena, the other of Eros riding on horseback.

All the glass vessels in the collection (188–250) date from the Roman period (1st–4th century A.D.) and are of the blown variety except for the bowl 188 which is mould-pressed. There is a considerable variety of shapes, and apart from the various beakers, jugs, and flasks the unguentaria or unguent bottles of the "candlestick" type are the most numerous. For the most part the glass vessels in the collection are plain but some have a decoration of fine incised lines encircling the body. If not all at least some of them may be of local Cypriote manufacture since the remains of a glass factory has been discovered on the island.

Another category rather well represented in the collection is the terracotta lamps of the Roman period dating from the 1st to the 4th centuries A.D. (251–271) with some Byzantine types of the 5th to the 7th centuries (272–274).

I should like to thank my assistant Miss Alison Harle who has prepared the section on lamps and who has in many ways provided invaluable help during the work on the catalogue. My thanks also to Prof. J. Walter Graham who has read the manuscript and offered many welcome suggestions. Last but not least I am indebted to Mr. Brian O'Donovan, Assistant Photographer at the Museum, for the contribution of his skills in producing the catalogue. It is hoped that this catalogue will prove useful to those who visit the exhibition.

Neda Leipen

Associate Curator-in-Charge Greek & Roman Department

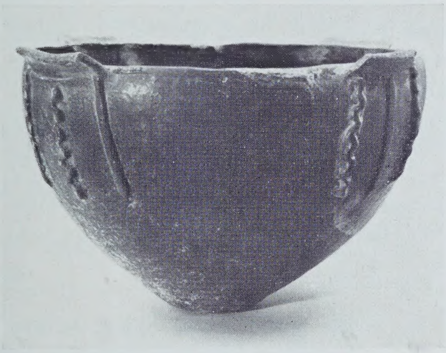
red polished ware, NOS. 1–27

pottery

Early Cypriote Bronze Age (EC I II III)

ca. 2300–1800 B.C.

1 **basin** Inverted conoid shape with small flattened base; four ledge-lugs at inturned rim. Pendant relief decoration in alternating straight and wavy lines under each lug. Coarse brown clay, heavy smooth slip. *SCE* IV, 1A, Fig. CXXX, 11, 12.
Rim chipped in two places; some loss of slip. H. 27 cm.; diam. of mouth 43.5 cm. 965.114.2

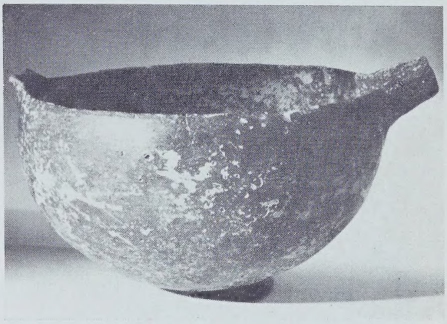


1

2 **basin** Shape as preceding but shallower in proportion; four ledge-lugs, alternating in size, at inturned rim. Pendant relief decoration of a straight line flanked by wavy lines under two larger lugs. Coarse brown clay, heavy smooth slip. *SCE* IV, 1A, Fig. CXXX, 11, 12.
rim slightly chipped. H. 21 cm.; diam. of mouth 45.5 cm. 965.114.1

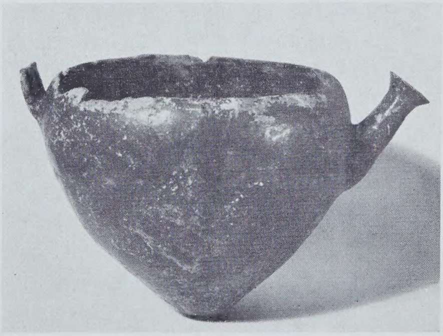
3 * **basin** As preceding.
Broken into many pieces. 965.114.3

4 **cream bowl** Hemispherical, with small flattened base; ledge-lug with two string-holes below, trough spout opposite. Light brown clay with dark grey centre, heavy smooth slip. *SCE* IV, 1A, Fig. CXXXI, 3, 4.
Parts of body, rim, and spout broken and rejoined. H. 19.5 cm.; diam. of mouth 33 cm. 965.114.4



4

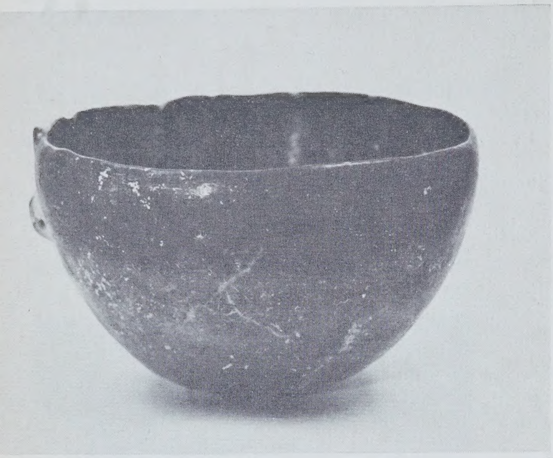
5 **milk bowl** Conical, with pointed base; incurving rim; on side of body, cylindrical upward pointing spout with flaring mouth; small square handle opposite. Light brown clay with well polished slip. *SCE* IV, 1A, Fig. CXXV, 12.
Broken and rejoined; small restorations. H. 27.5 cm.; diam. of mouth 31.3 cm. 965.114.14



5

6 **bowl** Hemispherical; string-hole projection on side of body, pierced horizontally; small knob on rim above it. Black top and interior; band of purple-red wash on exterior. Highly polished slip. *SCE* IV, 1A, Fig. CXXXIX, 27–34.
Rim slightly chipped. H. 8 cm. 965.114.13

*objects marked with an * are not on exhibition*



6

7 **bowl** As preceding but lacking purple band on exterior.
Rejoined from about half a dozen fragments. "Eruption" holes throughout surface. H. 9 cm. 965.114.8

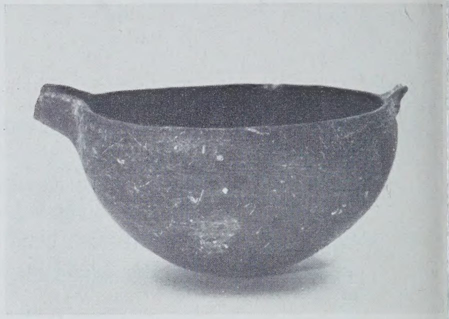
8 **bowl** As preceding but red slip unevenly fired.
Small chip off rim. H. 8.8 cm. 965.114.11

9 **bowl** Hemispherical; string-hole projection at rim, pierced horizontally. Black top and interior. Highly polished. *SCE* IV, 1A, Fig. CXXXIX, 2–4.
Two small chips off rim; net-like lime incrustation overall. H. 7 cm. 965.114.6

10 **bowl** Hemispherical. As preceding but without black top and interior.
Intact; heavy lime incrustation overall. H. 5.5 cm. 965.114.31

11 **bowl** Hemispherical; string-hole projection at rim, pierced vertically. Black top and interior. Rather dull polish. Similar to *SCE* IV, 1A, Fig. CXXXVIII, 11–16 but shallower in proportion.
Intact; net-like lime incrustation. H. 7 cm. 965.114.10

12 **bowl** Hemispherical, spouted; vertically pierced string-hole projection at rim, trough spout opposite. Black top and interior. Highly polished. *SCE* IV, 1A, Fig. CXLIII, 2, 10–12.
Intact. H. 7.5 cm. 965.114.12

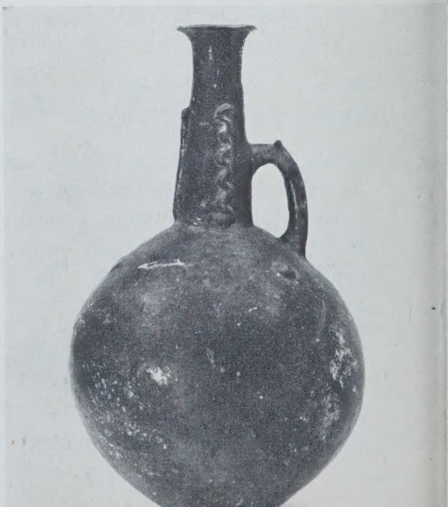


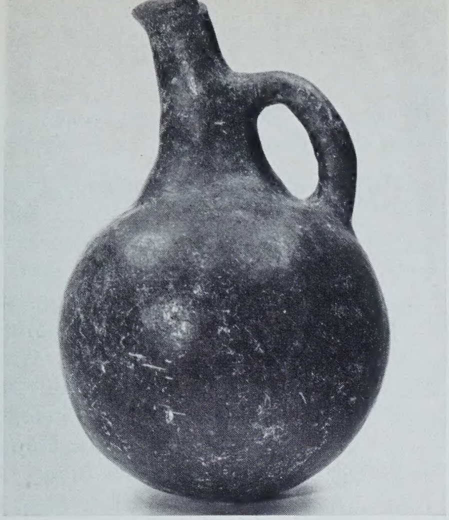
12

13 **bowl** Hemispherical, spouted as preceding but lustreless and black in interior only.
Intact. H. 6.5 cm. 965.114.7

14 **bowl** Hemispherical, spouted; small knob at rim, two string-holes below; trough spout opposite. Black top and interior. Well polished.
Intact; number of "eruption" holes on surface. H. 7 cm. 965.114.9

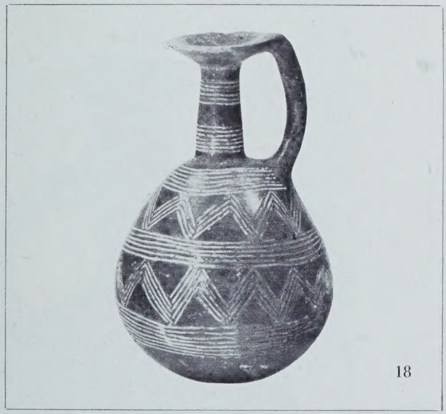
15 **jug** Globular, slightly pointed towards base; tall, narrow, tapering neck with round flaring rim; knobbed handle from rim to shoulder. Relief decoration of one straight and two wavy lines vertically on the neck; three knobs spaced on shoulder. Highly polished. *SCE* IV, 1A, Figs. LXXX–LXXXII, LXXXIII, 1.
Intact. H. 51 cm. 965.114.5





16 **jug with cut-away spout** Globular body; handle from bottom of cut-away rim to shoulder; neck, broader at base, has concave outline; round, thickened rim cut away almost vertically. Highly polished. *SCE* IV, 1A, Fig. LXVII, 9–14.
Intact. H. 24 cm. 965.114.15

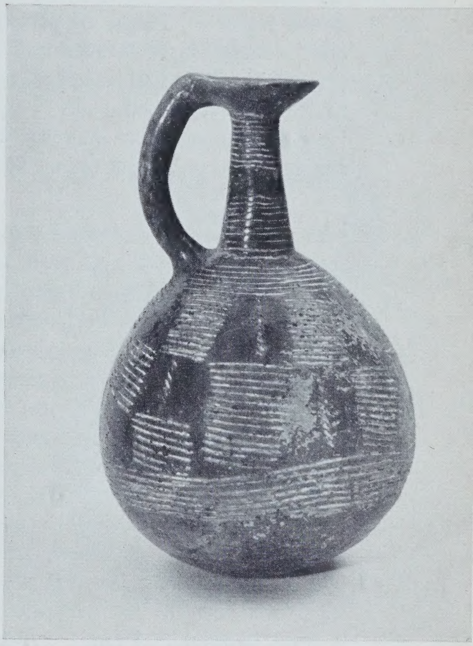
17 **juglet** Globular body; cylindrical neck with round rim; handle from middle of neck to shoulder. Black and red mottled slip with distinct burnishing marks. Relief decoration of wavy lines on shoulder and neck. *SCE* IV, 1A, Fig. LXXXIX, 1, 2, 6. Rim and small portion of relief decoration chipped. H. 17.2 cm. 965.114.16



18

18 **gourd juglet** Globular body; tapering neck with wide funnel-shaped rim; handle from rim to shoulder. Highly polished. Incised decoration of sets of encircling lines on body and neck enclosing two zigzag zones on body. *SCE* I, Pl. XCVII, 2. Underside of rim chipped. H. 15.5 cm. 965.114.29

19 **gourd juglet** Shape as preceding. Incised decoration of sets of encircling lines on body and neck with a zone of hatched rectangles in checkerboard arrangement; vertical hatchings in blank rectangles. Portion of surface chipped exposing light brown clay. H. 15.5 cm. 965.114.23



19

20 **gourd juglet** Shape as preceding but has a knob-lug projection on shoulder opposite handle. Incised decoration of encircling lines on neck; vertical panels of hatched zigzags enclosing concentric circles on body; Maltese cross on top of rim. *SCE* IV, 1A, Fig. XC, 8–12.
Loss of red slip on lower half of body exposing light brown clay; small chips off rim. H. 15 cm. 965.114.22

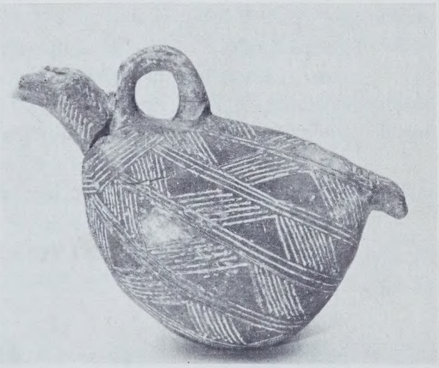
21 * **gourd juglet** Shape as preceding. Incised decoration of sets of straight and zigzag lines encircling body and neck; concentric circles within zigzags on body; chevrons on top of rim.
Broken and rejoined; chips off surface and rim. H. 14 cm. 965.114.33

22 **gourd juglet** Shape as preceding. Incised decoration of zigzags and hatched

rectangles on body; horizontal and vertical lines on neck, ladder pattern on handle. Thin, lustreless slip. *RDAC 1940–1948*, p. 123, Fig. 7, *40*.
Neck and handle rejoined; chips off rim. H. 11 cm. 965.114.21

23 * **gourd juglet** Shape as preceding. Incised decoration of latticed and laddered vertical bands on body; encircling lines on neck. Highly polished.
Half of rim and neck missing; extensive surface damage. H. 10.2 cm. 965.114.17

24 **askos** Shaped as animal skin without feet; the head, serving as spout and open at the top, has two horn-like projections; ring handle on top of body behind neck. Smooth high polish. Incised decoration of horizontal zones of multiple zigzags on body divided by sets of lines; hatchings along bottom, neck, and handle. For a skin-shaped askos without feet but with a cut-away spout cf. *SCE* IV, 1A, Fig. XCVIII, 7. Our type with elaborately shaped spout is rare. Neck and handle broken and rejoined; horns partly missing. L. (from horn to tip of tail) 16.5 cm; h. (incl. handle) 11.7 cm. 965.114.20

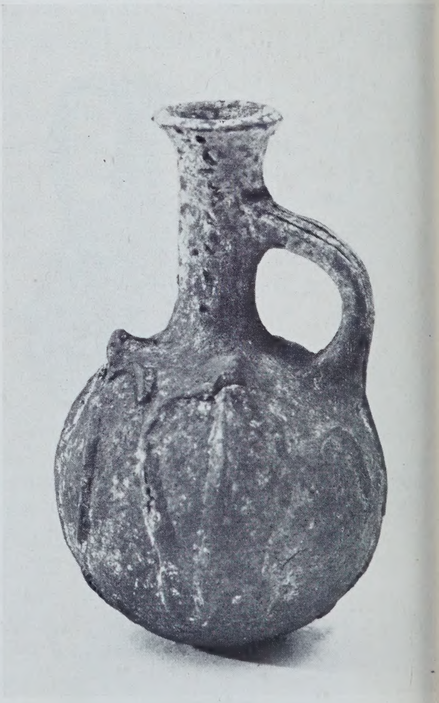


24

25 **amphoriskos with string-hole projections** Globular body, short wide neck; projections at base of neck. Light brown clay with well polished slip. Similar to Early Cypriote amphoriskoi from Kalavassos, *RDAC 1940–48*, p. 139, Fig. 21; *SCE* IV, 1A, Fig. CXVI, 8–10. Rim chipped, crack on body. H. 11 cm. 965.114.18

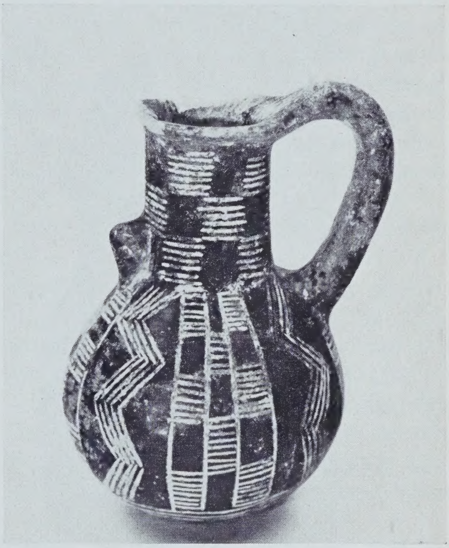
26 **spouted juglet** Globular body with flattened base; short wide neck without rim; high handle from rim to shoulder; tubular spout on shoulder opposite handle, knob above it at base of neck. Light brown clay, well polished slip. The shape, unusual in Red Polished ware, is more commonly found in White Painted ware of the Middle Cypriote Bronze Age. Cf. *CVA Great Britain I*, Brit. Mus. 1, IIC.a, Pl. 5, *8*, *12*.
Part of neck and almost entire spout missing. H. (excl. handle) 5.2 cm. 965.114.32

27 **juglet** Globular body; long cylindrical neck with round mouth; flat handle from neck to shoulder decorated along its length with three sharply incised parallel lines. Relief decoration on body suggests three moufflons' heads; rows of short incised strokes down the neck. Very coarse dark brown clay, completely lustreless. Possibly a late and decadent example of Red Polished ware (RP IV?)
Intact. H. 11.5 cm. 965.114.19



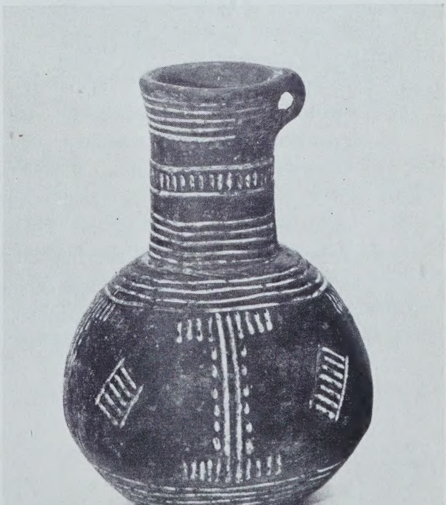
black polished ware, NOS. 28–31

28 **gourd juglet** Globular body, cylindrical neck with round rim; handle from rim to shoulder; knob at base of neck opposite handle. Incised decoration of checkerboard pattern and zigzags alternating in vertical panels on body; checkerboard on neck. Highly polished. *SCE* IV, 1A, Fig. CLII, 8.
Rim chipped. H. 10.8 cm. 965.114.24

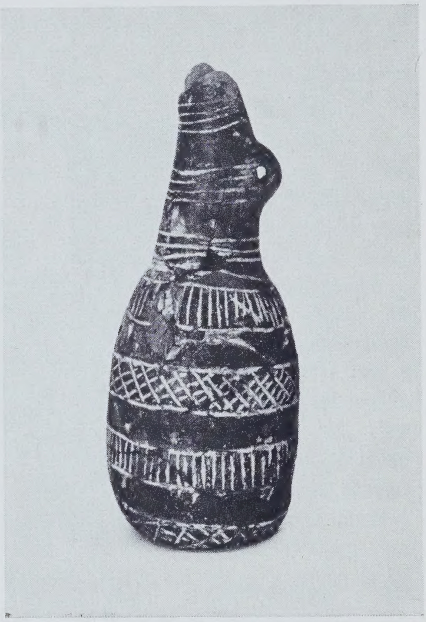


28

29 **gourd flask** Globular body with flattened base; cylindrical neck with straight rim; string-hole projection on side of neck at rim. Incised decoration of sets of encircling lines on body and neck; hatched lozenges divided by vertical straight and dotted lines in panel arrangement around body. *SCE* IV, 1A, Fig. CLIII, 1–3.
Two chips off body exposing grey clay. H. 8 cm. 965.114.27



30 **miniature jug** Sack-shaped, with flattened base; backwards curved neck, cutaway spout; string-hole projection on neck. Incised decoration of encircling hatched and latticed bands on body and sets of lines on neck. *SCE* IV, 1A, Fig. CLII, 1–4; *Nicholson Museum*, Fig. 22 left. Rejoined from many fragments. H. 9.5 cm. 965.114.28



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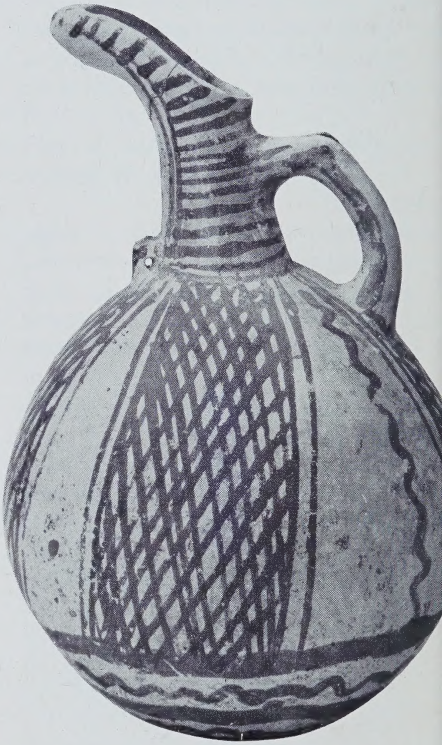
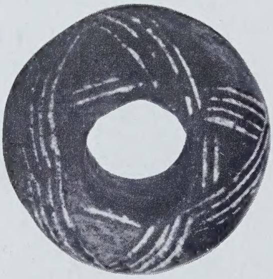




31

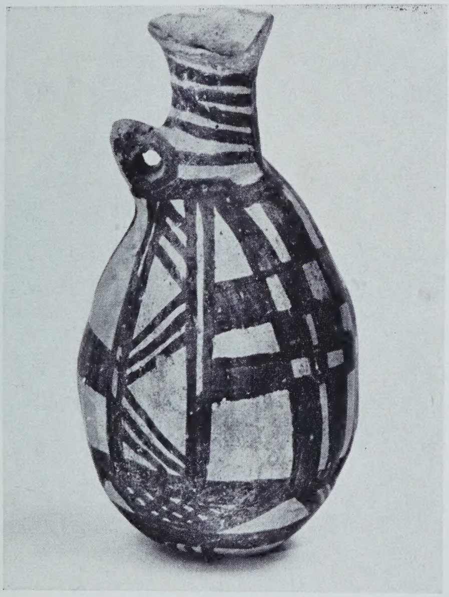
31 **spindle whorl** Globular. Incised decoration consists roughly of multiple triangles in two zones. *SCE* IV, 1A, p. 233, Figs. 95, 96. Spindle whorls, both Red Polished and Black Polished, are found in tombs from the beginning of the Early Cypriote Bronze Age onward. Two small surface chips. Diam. 3.8 cm. 965.114.26

white painted ware, NOS. 32–39

Middle Cypriote Bronze Age (MC I II III)

ca. 1800–1600 B.C.

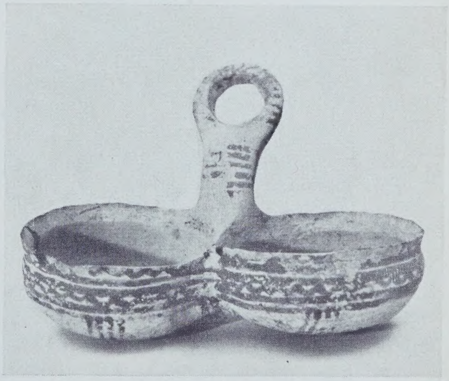
32 **beaked jug** Globular, with slightly flattened base; handle from neck to shoulder has incised groove in upper part; string-hole projection at base of neck opposite handle. Reddish brown lustrous paint on buff slip. Encircling bands and wavy lines in lower part of body, vertical lattice bands and wavy lines above; horizontal lines on neck flanking vertical wavy line. *Åström*, Fig. III, 8.
Beak broken and rejoined. H. 25 cm.
965.114.34



33 **bottle** Ovoid, with flattened base; cylindrical neck with flared rim; string-hole projection at base of neck. Dark brown to black lustrous paint on buff slip. Irregular checkers on front and back of body between vertical zigzag bands; zone of hatched and latticed triangles below, crossing lines on bottom; *Åström*, Fig. XVII, 10, 11. Rim chipped. H. 11 cm.
965.114.49

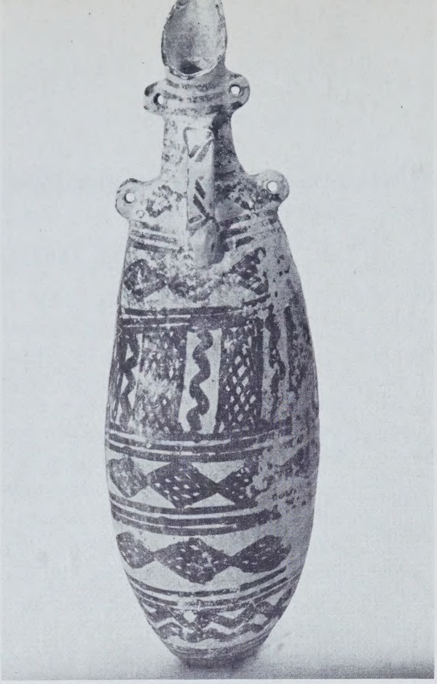
34 **bowl** Globular body with distinct rim; high handle with thumb-grip from rim to body. Dark brown to black flaking paint on cream slip. Zone of zigzags bordered by parallel lines on body; large dot at bottom centre encircled by wavy line; wavy line along handle and top interior. *Åström*, Fig. XII, 10.
Intact. H. (incl. handle) 6 cm. 965.114.39

35 **composite vase** Two joined shallow bowls with slightly everted rim; long horizontal loop handle rising from the point of junction of two bowls. Red brown to dark brown matt paint on cream slip. Encircling straight and wavy lines on rim and shoulder, "N" pattern on base. Uncommon shape. Base pattern as *Åström*, Fig. XIII, 1.
Intact. H. of bowls 3 cm. (incl. handle, 8 cm.) 965.114.40



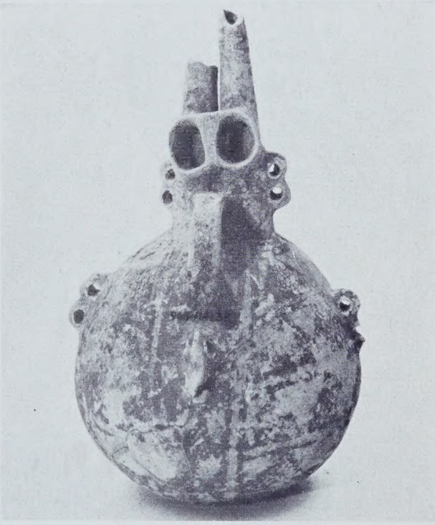
35

36 **flask** Oblong, lenticular body with small flat base; beaked mouth; handle from neck to shoulder; string-hole projections on either side of neck and shoulder and at base of handle (five in all). Slightly lustrous black paint over smooth buff slip. Encircling bands of straight and wavy



lines and latticed lozenges; broad band of latticed rectangles and wavy lines.
Tip of spout missing. H. 26 cm. 965.114.50

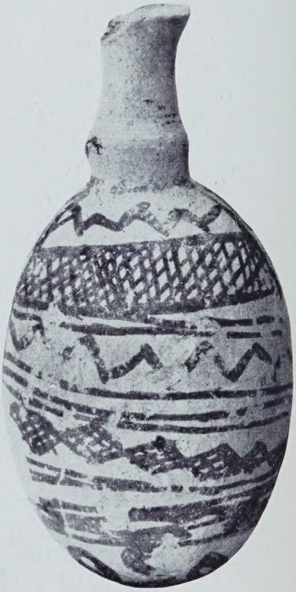
37



37 **jug** Piriform; twin neck with tubular spouts and lateral mouths; handle from neck to shoulder; double string-hole projections on either side of neck and in four groups around body. Brown paint on buff slip. Horizontal bands of latticed triangles. Clay is soft and friable. *Åström*, Fig. XI, 4, 5.
Tips of double spout missing; decoration mostly worn off; broken and repaired. H. 18.5 cm. 965.114.35

Nos. 36 and particularly 37 belong to the so-called String-Hole style of the White Painted ware characteristic for its profusion of the string-hole projections used for decorative rather than functional purposes.

38 **bottle** Oval, with rounded base; small handle at base of neck; concave neck with swelling in lower part. Red brown to dark brown paint on buff slip. Horizontal bands of latticed lozenges and zigzags; broad latticed band on shoulder front; vertical diamond pattern at sides; on base, cross of wavy lines with small circle in each segment. *Åström*, Figs. XIV, 4; XVII, 10. Half of rim missing; surface worn in places. H. 11.3 cm. 965.114.48

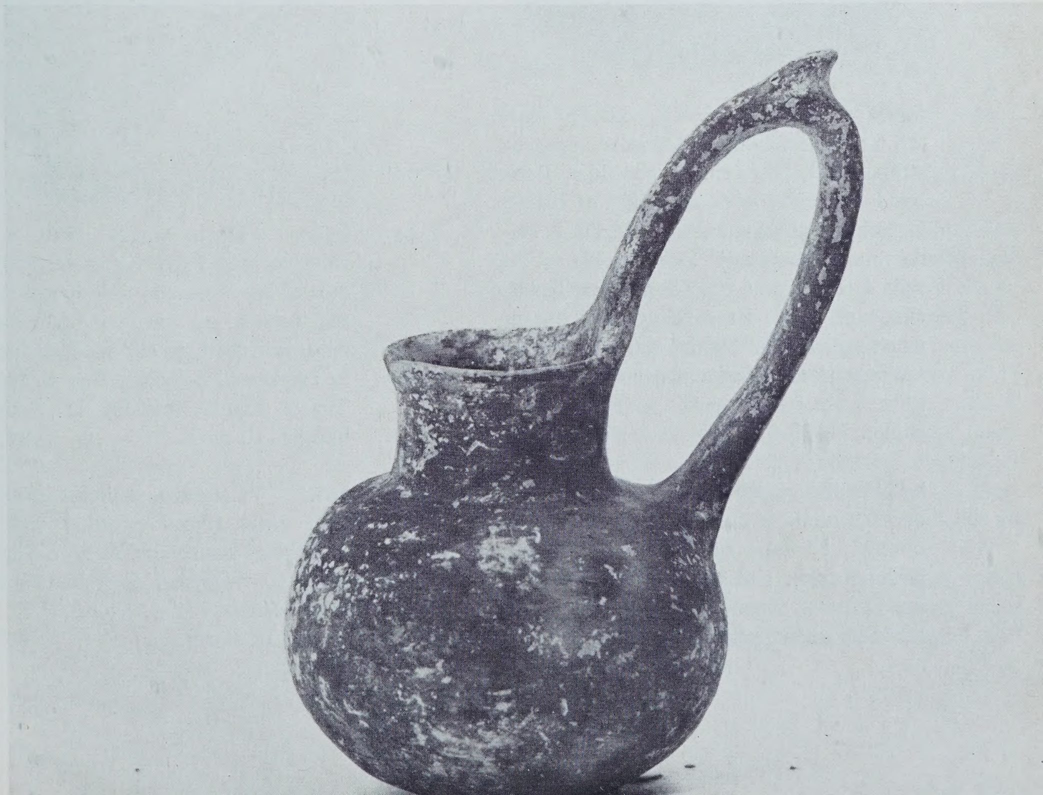


38

39 **bottle** Globular; tapering neck without rim; small handle at base of neck. Black, flaky paint on greenish slip. Sets of parallel lines in zigzag pattern around upper half of body; "N" pattern over bottom and lower half; wavy and straight lines along neck and handle. *Åström*, Fig. XVII, 9.
Small chip at rim; paint partly worn. H. 8.5 cm. 965.114.51

black slip ware

40 **juglet** Globular body, narrow cylindrical neck; high horned handle from rim to shoulder. Pinkish buff, well mixed clay; matt black slip mottled with red. Thin-walled, hard baked. Shape similar to *Gjerstad*, p. 139, bowl 5; jugs 1, 2; *Åström*, pp. 89 ff.
Intact. H. 5.5 cm.; (incl. handle, 10 cm.).
965.114.30



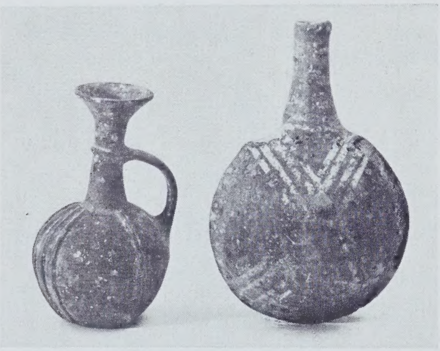
Late Cypriote Bronze Age (LC I II III)

base ring ware, NOS. 41–45

ca. 1600–1050 B.C.

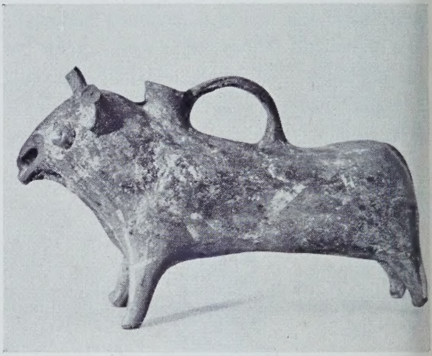
41 **lentoid bottle** Tall tapering neck; strap handle from neck to shoulder of flat side; joint of flat sides marked with ridge. Reddish clay, thin matt brown slip. Sets of white lines crossing diagonally on front and back; encircling lines on neck. Shape derives from leather prototypes. *Sjöqvist*, p. 42; *Myres Handbook*, No. 328.
Losses of slip and white paint. H. 13 cm. 965.114.36

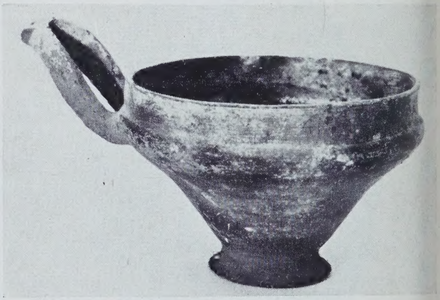
42 41



42 **juglet** Globular body with flat base; tall tapering neck with funnel-shaped rim; strap handle from rim to shoulder. Relief band encircling neck at height of handle, vertical relief lines on body. Reddish clay, thin matt brown slip. *Sjöqvist*, Fig. 6, Jug type 1; *Hennessy*, pp. 48–49 classifies the shape as Proto Base Ring ware characterized generally by the flat base. Shape and decoration derive from metal prototypes.
Intact. H. 10.4 cm. 965.114.37

43 **bull-shaped vase** Eyes, ears, horns, and tail modelled in relief; round rimmed opening at nape of neck; strap handle arching from rim to middle of back of bull; another opening through the snout. Reddish brown slip; linear decoration in white paint. *Sjöqvist*, Fig. 7, pp. 35, 41. Tip of nozzle and both horns broken off exposing grey core; r. front leg restored.
H. 11.7 cm. 965.114.38



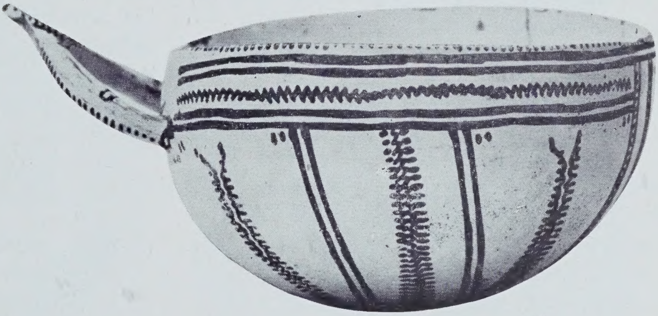


44 **bowl** Deep, conical body with base ring; carinated rim rising vertically; high, curved wish-bone handle below rim. Clay red brown on surface with dark grey core; thin lustrous slip mottled from black to brick-red. *Sjöqvist*, Fig. 8, type 1a.
Tip of handle missing. H. 8 cm. (incl. handle, 10 cm.). 965.114.41

45 **bowl** Concave, angular outline; low base ring; raised profiled rim; curved wish-bone handle below rim. Slightly lustrous slip, mottled dark brown to brick-red. *Sjöqvist*, Fig. 8, type 2b.
Intact. H. 8 cm. 965.114.42

white slip ware, NOS. 46, 47

46 **bowl** Hemispherical, with wish-bone handle. Matt medium to dark brown paint on thick white slightly lustrous slip. Clay is grey and gritty throughout. Thin-walled, very hard. Decoration around rim consists of a zigzag line between twin parallel lines with vertical bands of straight and wavy lines and ladder pattern; dots on handle and rim. Decorative pattern suggests stitching and seams in leather vessels which served as prototypes. *Sjöqvist,* pp. 43 ff., Fig. 10, WS I, Bowl type 1; Fig. 11, 7 for distinct front panel showing "stitching".
Intact but for thin vertical crack. H. 11 cm.
965.114.43

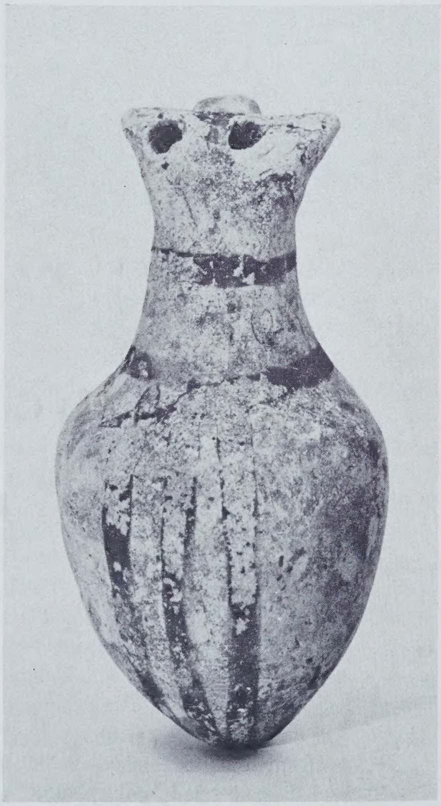


46

47 **bowl** Hemispherical, with slightly flattened base; horizontal plain handle near rim, trough spout opposite. Dark brown paint on cream slip. Around rim, two latticed bands with row of dots between; latticed pendant bands suspended from rim; at either side of spout, short vertical chain of small lozenges. Thicker walls and less carefully executed decoration than the preceding bowl.
Intact. H. 9 cm. 965.114.44

48 **rattle** Oval body with tapering rounded bottom; long tapering neck ending in an owl-shaped head with pierced eyes and

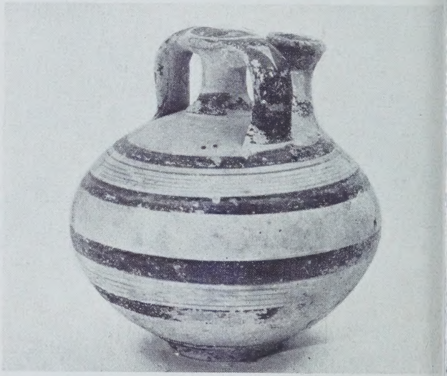
pointed horns or ears; handle from top of head to shoulder; inside, a small rattling pebble or ball of clay. Dark brown flaking paint on greyish surface: two encircling lines around neck, sets of vertical lines on body. The surface shows that the technique of "shaving" was used in shaping the vase whose handmade body was smoothed before firing by long vertical strokes of knife. Many identical rattles exist. *SCE* I, Pl. CIX, 8 from a Late Cypriote context; *BMCatVases*, C.322–324; *Myres Handbook*, Nos. 387–388, 2017. The fabric of these rattles has been variously identified: Gjerstad calls it White Painted V; here it is listed with the Late Cypriote wares because these characteristic owl-rattles always seem to come from Late Bronze Age contexts and because the "shaving" of the surface is a Late Cypriote invention sometimes used on smaller jugs.
Intact. H. 10 cm. 965.114.125



mycenaean or levanto-helladic ware,

NOS. 49–51

49 **stirrup-vase** Globular body with disc base. Decoration in lustrous red to dark brown paint on smooth pinkish buff slip: bands and lines around shoulder, body, and base; reserved triangles on handles, reserved centre and circumference of disc. *Hennessy*, Pl. XXV, 4 ("Mycenaean III B"); *SCE* I, Pl. CXIX, 7 (late part of Late Cypriote II, 13th century B.C.).
Intact but for some loss of paint and slip.
H. 11 cm. 965.114.46



49

50 **stirrup-vase** Depressed globular body with flat base. Decoration in dark brown paint similar to preceding.
Heavy incrustation in parts; losses of paint and slip. H. 9 cm. 965.114.45

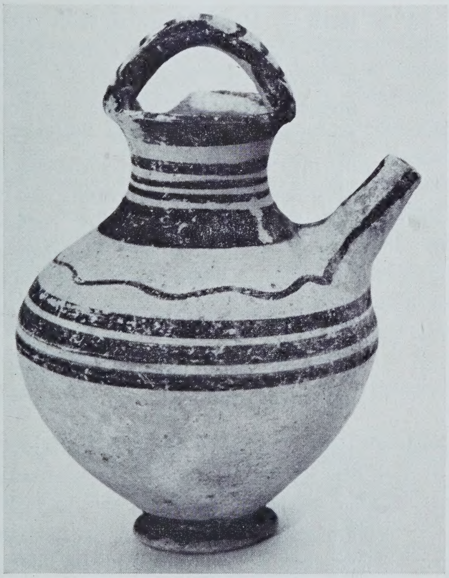
51 **pyxis-alabastron** Squat, angular body with straight sides and oblique shoulder; concave neck with splaying rim; two horizontal handles on shoulder; convex base. Buff to pinkish clay and slip, coarser than preceding; reddish brown lustreless paint: encircling bands on mouth, base of neck, junction of shoulder and body, and body and base. Similar in shape and decoration to *CVA Cyprus*, Fasc. 2, Private Collections Fasc. I, Pl. 19, 4–6 ("Levanto-Mycenaean IIIA:2").
Intact. H. 6.5 cm. 965.114.47

white painted ware (WP I II III), *Cypro-Geometric period (I II III)*

NOS. 52–68

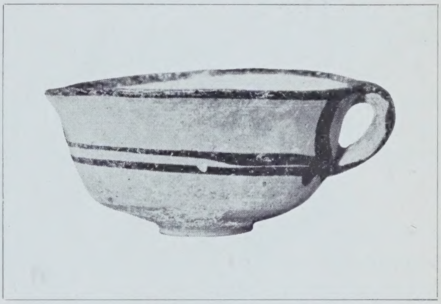
ca. 1050–700 B.C.

52 **jug** Oval, with raised base; concave neck; basket handle; tubular spout on shoulder, pointing upwards. Fine buff clay and slip, dark brown paint: encircling lines and bands on body and neck, wavy line on shoulder, four lines along spout, short strokes on handle, foot black. Jugs of this shape are common in the Geometric period, *SCE* IV, 2, Fig. IV, 16) to 18); XIII, 21), but the shape originates in the Late Cypriote III ("Submycenaean") period in the 12th and 11th centuries B.C. *Sjöqvist*, Fig. 18, bottom, type 2a, 2b. Rim chipped. H. 16.2 cm. 965.114.90



52

53 **cup** Angular outline, splaying rim; small disc base; handle from rim to side. Smooth light brown slip, dark brown matt paint: two encircling lines on body, circular band on bottom interior; top of handle and rim painted; curving stroke from rim to base of handle. *SCE* IV, 2, Fig. XVIII, 12), but type goes back to Levanto-Helladic ware; *Sjöqvist*, Fig. 18, Cup type 2 above.
Intact. H. 4.7 cm.; diam. 10.2 cm.
965.114.110



53

54 * **juglet** Globular body with disc base; splaying neck; handle from neck to shoulder. Buff clay and slip, dark brown paint: four groups of concentric circles around body, bands around neck, ladder pattern on handle. *SCE* I, Pl. XLVI (Lapithos 408, 12).
Rim damaged, decoration mostly obliterated. H. 9 cm. 965.114.89

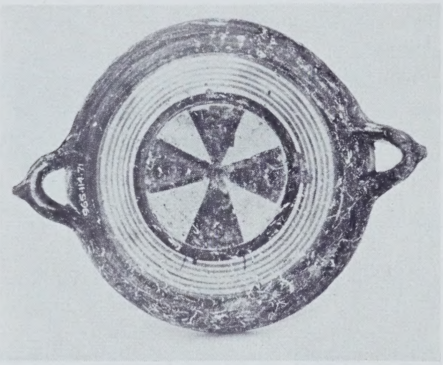
55 **juglet** Barrel-shaped; long narrow neck with funnel-shaped mouth; handle from neck to shoulder; knobs at centre of either side of body. Reddish clay with cream slip; matt dark brown paint: concentric bands and circles on sides of body, bands and lines around neck, ladder pattern on handle. *SCE* IV, 2, Fig. XIX, Jug 2.
Part of mouth missing; surface damaged in parts. H. 11 cm. 965.114.105

56 **jug** Oval, with ring base; concave neck, round flaring rim; handle from neck to shoulder. Smooth, greenish slip; matt

*objects marked with an * are not on exhibition*

brown flaking paint: encircling lines and bands on body and neck; wavy line on neck; handle painted solid. *SCE* IV, 2, Fig. XIII, 13).
Rim chipped. H. 22.5 cm. 965.114.61

57 **shallow bowl** Disc base; two horizontal handles on rim. Buff to pink slip, dark brown paint: Maltese cross on base encircled by concentric lines on body and a heavy band at rim; two concentric bands on interior; handles painted solid. *SCE* IV, 2, Fig. I, 9); XVIII, 1).
Intact. Diam. 13.7 cm. 965.114.71



57

58 * **dish** Ring base; two horizontal handles at rim. Buff clay and slip; matt dark brown encircling lines and bands on exterior and interior; concentric circles on base. *SCE* IV, 2, Fig. XV, 8).
Extensive surface damage on both sides; handles missing.
Diam. 15.3 cm. 965.114.72

59 **amphora** Ovoid body on ring base; high, wide, slightly concave neck, tapering upwards; everted flat rim with a ridge below; horizontal handles on shoulder. Light brown clay, greenish slip. Encircling bands and lines on base, body, neck, and inside rim; wavy line between handles; framed lattice triangles in zone below neck, panels with framed lattice bands on neck; sets of short lines on rim. *SCE* IV, 2, Fig. XXIII, 17).
In three large fragments but complete. H. 56 cm. 965.114.93

60 **kylix** Curved outline, low foot; horizontal handles. Pink clay with cream slip. Black encircling bands around foot, body, and rim outside and inside; heavy band at base inside; black handles. *SCE* II, Pls. XVIII, 1 centre (Amathus 11.55); LXXIV, 2 (Marion 70.1).
Both handles missing, foot chipped; surface chips and loss of paint. H. 9 cm. 965.114.111

61 * **bowl** Deep, angular outline, with straight sides and rim; ring base; two horizontal handles. Reddish brown clay, slip almost completely lost but traces of black painted decoration remain. Encircling bands on body and rim outside and inside; panels of vertical and crossed lines between handles. *SCE* IV, 2, Fig. XXI, 7).
Surface extremely worn, most of the decoration obliterated; both handles missing. H. 10 cm. 965.114.69

62 * **bowl** Hemispherical, with two pierced knob-lugs at rim; tiny circular depression at centre of base. Greyish slip, dark brown paint: encircling lines and bands on exterior, solid circle and heavy band on interior. Bowl was squeezed accidentally before firing resulting in an irregular oval instead of round rim. Type of ware and decoration suggest Geometric period but the hemispherical shape with knob-lugs is unusual indicating a Bronze Age survival.
Small rim and surface damage. H. 6.5 cm.; max. diam. 13 cm. 965.114.67

63 * **jug** Oval, with ring base; neck widening upwards; pinched rim; handle (now missing) from rim to shoulder. Buff clay and slip; dark brown paint. Encircling sets of lines on body and shoulder; heavier band at base of neck; degenerate wavy line on neck. *SCE* II, Pl. XCIV, 9.
Decoration worn in parts; handle missing. H. 25.5 cm. 965.114.56

64 **juglet** Oval, with concave base; pinched rim; handle from rim to shoulder. Smooth buff slip. Solid band at base of neck and on rim; bars on handle; "eye" pattern

below rim. The "eye" ornament is introduced towards the end of the Geometric period and it persists through the subsequent Archaic period. This and the following three jugs could roughly be dated to about 700 B.C. *SCE* II, Pl. XXXII, 1 (Stylli 8.9).
Small hole right of handle on shoulder. H. 7.7 cm. 965.114.107

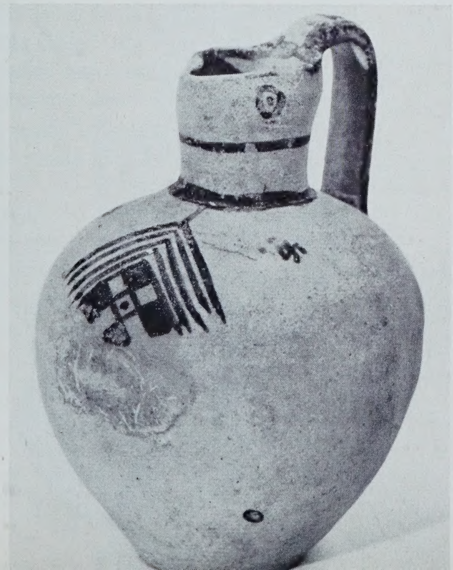
65 **juglet** Identical with preceding in shape, decoration, and size. 965.114.106

66 **juglet** Identical with preceding in shape and decoration. Buff clay and slip, fired bright pink on one side of body.
Small chip off rim. H. 12.5 cm. 965.114.66

67 **jug** Similar to preceding in shape and decoration but has disc base decorated with painted band.
Handle chipped; heavy incrustation in parts. H. 16 cm. 965.114.65

68 **jug** Oval, with concave base; pinched, in-turned rim; handle from rim to shoulder. Buff clay and slip, black paint. Encircling lines at base of neck, neck, and rim; "eye" pattern below rim; ladder pattern on handle; curved stroke of brush at base of handle; front ornament of chevrons framing a group of filled and plain lozenges with a dotted lozenge in centre; small swastika at either side of front ornament. *SCE* II, Pl. CIII, 8.
Small chip off rim. H. 14.5 cm. 965.114.101

68

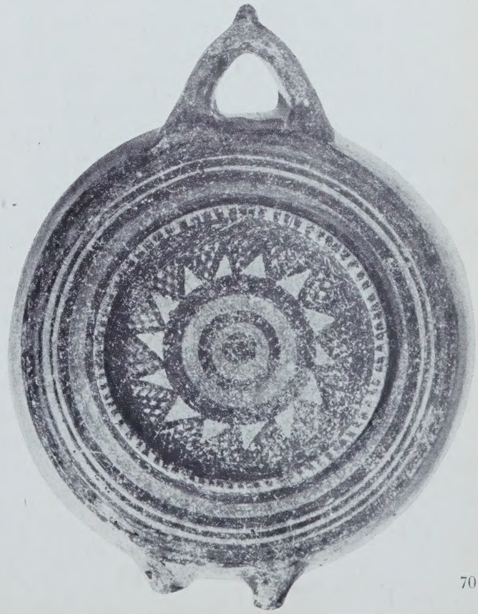


bichrome ware (Bi I II III),

NOS. 69–80

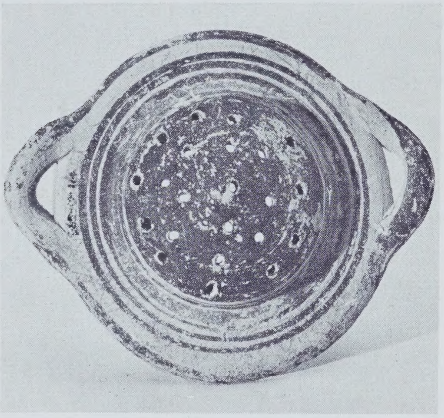
69 **dish** Circular, with wide disc base; two knobbed horizontal handles at rim. Light brown clay with cream to pinkish slip. Two concentric circles on interior; broad band within concentric circles on base; broad black band encircling disc base; handles and rim black. *SCE* II, Pl. CII, 6.
One handle missing, other broken and rejoined; surface scraped and chipped on interior. Diam. 18.2 cm. 965.114.73

70 **shallow bowl** Ring base; body with angular outline; two knobbed horizontal handles at rim. Light brown clay and slip. Black concentric circles on interior; black and red bands on exterior; concentric circles and lattice triangles on base; short strokes on base ring. *SCE* IV, 2, Fig. XV, 9). Shallow bowls or dishes of this kind always have a more elaborate bottom than interior because when hung up on a hook on the wall the bottom would be the exposed side.
One handle missing. Diam. 18.2 cm. 965.114.70



70

71 **strainer** Hemispherical bowl pierced with many holes; wide flat rim; two horizontal handles at rim. Buff slip. Encircling black lines on top of rim; bowl painted solid black on exterior, encircled by several black and one heavy red line; handles black. *SCE* IV, 2, Fig. XVI, 1).
Intact. H. 3 cm.; diam. 10 cm.
965.114.114

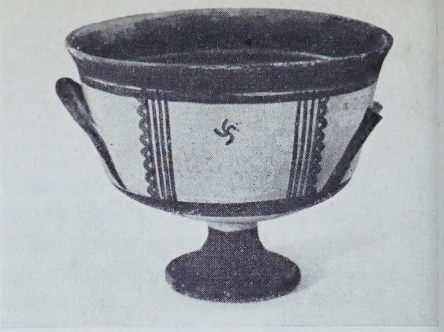


71

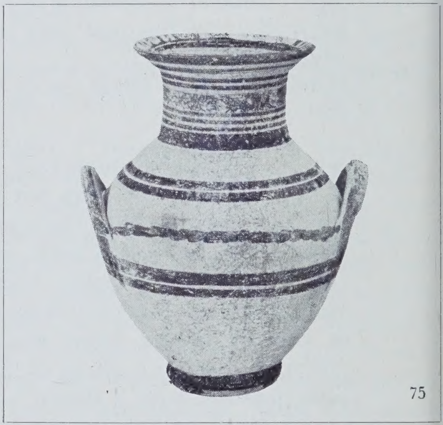
72 **juglet** Barrel-shaped; long narrow neck with funnel-shaped mouth; handle from neck to shoulder. Reddish clay with buff slip. Black concentric circles on sides of body with a knob in the centre, broad red band at rim. Similar to No. 55 above.
Rim chipped, handle missing; surface damage. H. 9.4 cm. 965.114.108

73 **kylix** Curved outline with splaying rim; horizontal handles. Gritty clay with white slip. Heavy black band around foot and at base, red on rim; sets of black encircling lines inside; vertical bands of thin lines forming panels with two swastikas on one side and one on the other; handles black. *SCE* IV, 2, Fig. XXI, 10).
Both handles missing. H. 11.2 cm.
965.114.113

74 **kylix** Angular outline with slightly splaying rim; horizontal handles. Gritty clay, reddish at core, smooth buff slip. Sets of black encircling lines and two heavy red bands on interior; panels between black bands on exterior contain swastikas within borders of straight black and wavy red lines; red band at rim; foot and handles black. Compares to preceding.
One handle missing. H. 11 cm.
965.114.112

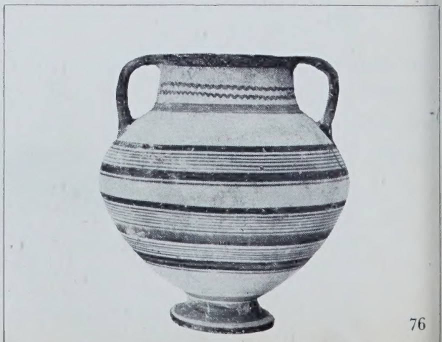


75 **amphora** Ovoid, with ring base; cylindrical neck; flaring rim; horizontal handles. Buff slip. Encircling lines and bands on base, body, neck, and inside rim; short strokes on rim; degenerate wavy line around body between handles. *SCE* II, Pl. CIV, 1.
Intact. H. 22 cm. 965.114.62



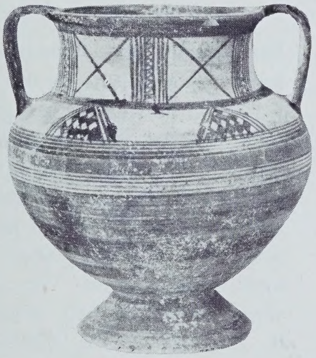
75

76 **amphora** Depressed ovoid body with low foot; short wide, slightly upward tapering neck; everted flat rim; triple handles from rim to shoulder. Smooth buff slip. Encircling black lines and black and red bands on foot, body, and inside neck; two wavy lines on neck; short strokes on rim; two curved strokes at base of handle; central ridge of triple handles painted red, side ridges black. *SCE* II, Pl. CIV, 5.
Intact. H. 25 cm. 965.114.57



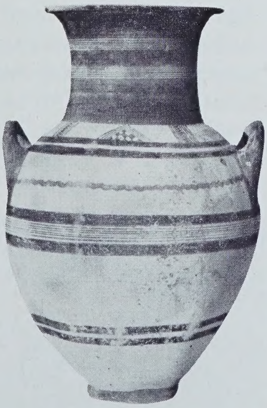
76

77 **amphora** Depressed ovoid body with high foot; short wide concave neck with everted narrow rim; triple handles from rim to shoulder. Smooth buff slip. Foot and lower part of body solid black; encircling lines and bands on upper part; diagonal crosses in panel arrangement on neck; latticed checkered triangles framed by groups of lines on shoulder; black lines and a red band inside rim; groups of short strokes on rim; triple handles are red flanked with black as in preceding amphora. The "red" paint is purplish brown and only slightly different from the "black" which is thin and brown. *SCE* IV, 2, Fig. XX, 8).
Intact but for small chip off rim. H. 31.5 cm. 965.114.156



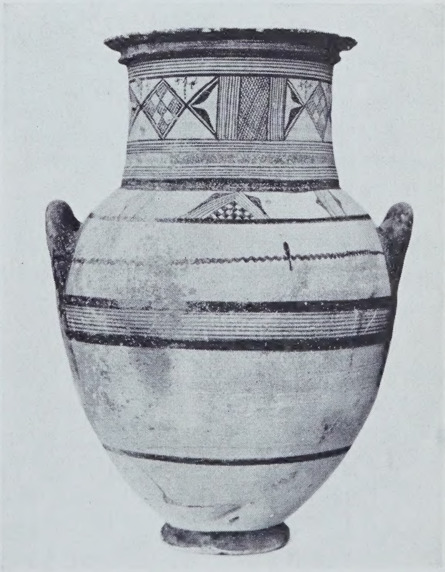
77

78 **amphora** Ovoid, with ring base; concave neck with everted flat rim; horizontal handles on shoulder. Light reddish brown clay with white slip. Encircling bands and lines on base, body, and neck; wavy line between handles; on shoulder, latticed checkered triangles framed by groups of lines and flanked by bands of vertical zigzags within straight lines; heavy zigzag on flat rim; two bands just inside neck; two sets of encircling lines in reserved zones on neck. *SCE* IV, 2, Fig. XIV, 3).
Small fragment of rim missing. H. 60 cm.
965.114.97



78

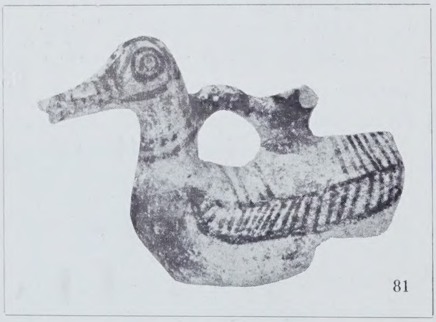
79 **amphora** Ovoid, with ring base; cylindrical neck with everted flat rim and an encircling ridge below it; horizontal handles on shoulder. Light brown clay with white slip. Encircling bands and lines on base, body, and neck; short-rippled wavy line on shoulder between handles; in uppermost zone of body, latticed checkered triangles framed by sets of lines and wings; around neck, panels with checkered lozenges and half-lozenges with wings framed by heavy bands of lattice work and vertical lines; upper triangles between lozenges filled with small vertical chevrons flanked by swastikas. *SCE* IV, 2, Fig. XXIII, 17). The encircling ridge below the neck appears in pottery of type III in the last part of the Geometric period.
Hole on body near base. H. 71.5 cm.
965.114.96



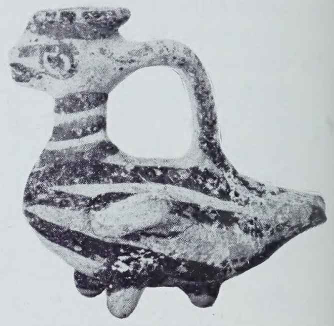
79

80 **amphora** Oval, with low foot; concave neck with flat everted rim; horizontal handles. Light brown clay with smooth buff slip. Encircling lines and bands on base, body, neck, and rim; short-rippled wavy line on shoulder; handles solid black. For shape cf. *SCE* IV, 2, Fig. XXIII, 15).
Intact but for some loss of decoration. H. 44.4 cm. 965.114.94

81 **bird-shaped vase** Long pierced beak; "false" neck rising from back of bird branches into stirrup handle towards neck of bird on one side and its tail on the other. Buff clay and slip. Eyes, hatchings indicating wings, bands on neck and beak, and other details in matt black paint, breast and band on neck matt red. *SCE* IV, 2, Fig. XV, 6).
Missing: lower part of body including tail; disc of false neck and one handle; judging by similar bird-vases of the period the vase probably stood on three or four feet and there probably was a true neck on the now missing back part of the bird. Preserved h. 8 cm.; preserved l. 12.5 cm. 965.114.127

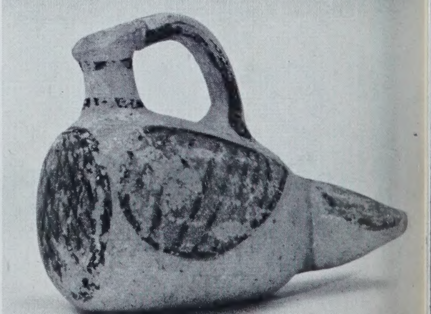

81

82 **bird-shaped vase** Neck and head of bird forming neck of vase topped by splaying rim; handle from head to back of bird; protruding small wings and tail; three knob-like feet. Buff to light brown clay and slip. Heavy black stripes along body, red lines encircling neck; black and red alternating bars on handle; protuberant eyes painted black; black stripes on tail; beak and nostril incised. The style of the modelling and the rather crude decoration of the vase compare to some terracotta figurines of animals found in an early Archaic rock-cut tomb at Salamis, *Illustrated London News* Sept. 5, 1964, p. 334, Figs. 8–10.
End of tail missing, one wing broken and rejoined. H. 9 cm.; l. from tip of tail to tip of beak, 12 cm. 965.114.128

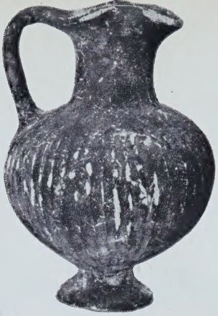

82

83 **bird-shaped vase** Barrel-shaped, wheel-made body, short broad tail; flattened front and underside, no legs; narrow neck with pinched rim; handle from rim to back of bird. Creamy smooth slip. Wings and tail red with hatched black lines; breast red with latticed pattern in black lines; two encircling lines on neck, three lines along handle. Very close to *CVA Great Britain 2*, Brit. Mus. 2, II Cc, Pl. 9, 2 (*BMCatVases* C803).
Small chips off rim and tail. H. 7 cm.; l. 9.5 cm. 965.114.126

The three bird-shaped vases (81–83) of which No. 81 is the earliest show the popularity of this type of bird- or duck-askos in Cyprus where, it seems, the type originated towards the end of the Bronze Age and was imitated throughout the Aegean in the contemporary Submycenaean and the subsequent Iron Age (Geometric and early Archaic) periods. J. F. Daniel, *AJA* 41 (1937), Pl. V, 58 from Kourion; E. T. Vermeule, *AJA* 63 (1960), pp. 11, 12, Figs. 30–32.


83

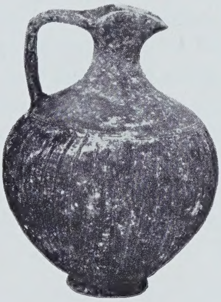
black slip ware, NOS. 84–87



84

84 **jug** Depressed ovoid body on low foot; slightly concave neck, pinched rim; handle from rim to shoulder. Fluted body. Fine buff clay with matt black slip. *SCE* IV, 2, Fig. X, 3).
Small chip off base. H. 15 cm. 965.114.53

85 **jug** Depressed ovoid body with ring base; tapering short neck with pinched rim; handle from rim to shoulder. Slightly gritty buff clay, thin black-brown slip. Set of fine encircling grooves on shoulder, below which irregular vertical flutings all round. *SCE* IV, 2, Fig. XVII, 1).
Intact. H. 14.2 cm. 965.114.54



85

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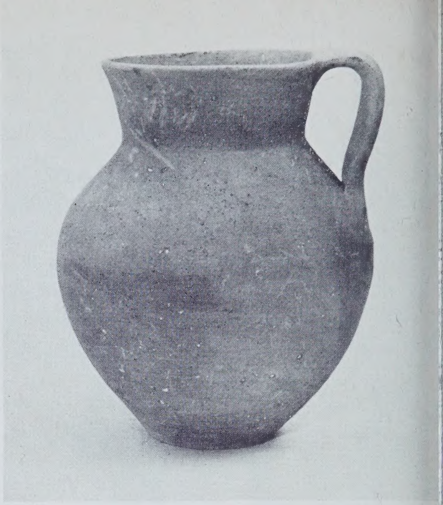
86 **jug** Ovoid, with ring base; pinched rim; handle from rim to shoulder. Set of encircling grooves on shoulder; below it, oblique grooved lines all round. *SCE* IV, 2, Fig. X, 2).
Rim chipped. Entire surface covered with heavy calcareous incrustation. H. 26.1 cm. 965.114.148

87 **miniature dish** Very shallow; wide flat base encircled with fine grooves; small incised circle at centre of base; knobbed horizontal handles at rim. Slightly gritty buff clay with brownish slip. Form is rather unusual for Black Slip ware.
Intact. Diam. 9.9 cm. 965.114.115



88

coarse ware, NOS. 88–90

88 **jug** Ovoid, with flat base; short, upwards widening neck; handle from rim to shoulder. Pink to brick-red clay with white grits and fine mica. Wet-smoothed; thin-walled.
Intact. H. 16.5 cm. 965.114.142

89 **jug** As preceding.
Intact. H. 21 cm. 965.114.140

90 * **jug** As preceding.
Incrustation over major part of body. H. 22 cm. 965.114.141
Coarse ware, very common in the Cypro-Geometric period, becomes scarce in the subsequent Archaic period. For similar jugs cf. *SCE* I, Pl. XLIX, 1 (Lapithos 413.14, 40, 49).

grey polished ware

91 **shallow bowl** Rounded outline; small disc base; horizontal wavy handles at rim, both vertically pierced. Fine grey clay covered with grey-black burnished slip.
Small chip off rim. H. 3.1 cm.; diam. 12.3 cm. (excl. of handles). 965.114.116

black-on-red ware, NOS. 92–108

This dainty and colourful ware is introduced in the last part of the Geometric period (Geometric III): it reaches its culmination towards the end of the period and in the early part of the Archaic period (8th–7th centuries B.C.) falling of in both quantity and quality afterwards.

92 **juglet** Oval to globular, with flat base; narrow neck with handle-ridge; funnel-shaped mouth; handle from neck to shoul-

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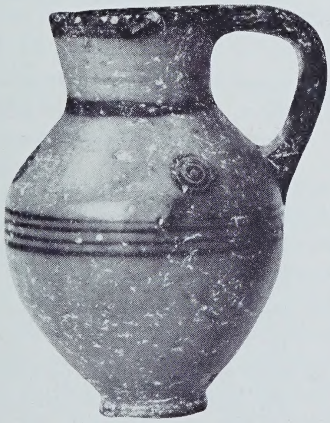
der. Reddish brown lustrous slip with matt black paint. Set of encircling lines on body, bands on neck and rim; groups of small concentric circles on shoulder; handle black. *SCE* IV, 2, Fig. XXV, 10).
Intact. H. 8.3 cm. 965.114.80

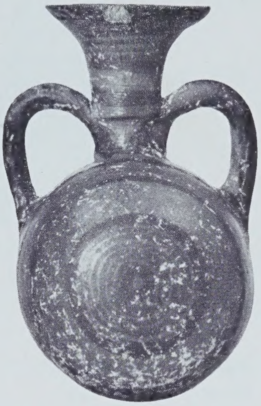
93 **juglet** Similar to preceding but body more globular; *SCE* IV, 2, Fig. XXXVIII, 9). Slip thinner and less lustrous than preceding.
Intact. H. 10.2 cm. 965.114.83

94 **juglet** As preceding.
Intact. H. 8.8 cm. 965.114.84

95 **juglet** Ovoid, with narrow disc base; plain, upwards widening, neck; handle from rim to shoulder. Highly polished reddish brown slip with matt black paint. Four lines encircling middle of body, three groups of concentric circles on shoulder, one on front of neck; bands at base of neck and rim; bars on handle. *SCE* IV, 2, Fig. XXV, 12).
Intact. H. 8 cm. 965.114.85


95

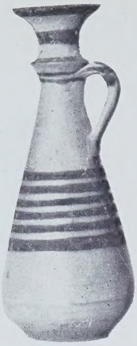
96 **juglet** Barrel-shaped body, funnel mouth; two-handled, with handle-ridge. Reddish clay, highly lustrous red-brown slip; matt black paint. Concentric bands and lines on sides of body; bands and lines on neck and rim; ladder pattern on handles and immediately below them. *SCE* IV, 2, Fig. XXV, 7).
Small chip off rim. H. 6.8 cm. 965.114.86


96

97 **juglet** Ovoid, with disc base; concave neck with basket handle; upwards pointing tubular spout on shoulder. Lustrous pinkish slip with matt black paint. Encircling bands and lines on body, shoulder, neck, and rim; lines along spout and sides of handle. Shape is popular in most of the wares from the end of the Late Bronze Age (cf. No. 52 above). *SCE* IV, 2, Fig. XXV, 22).
Slip and decoration scraped in parts. H. 10.3 cm. 965.114.77

98 **bottle** Lentoid body with knob at centre of either side; long neck with funnel-shaped mouth. Dark red lustrous slip with matt black paint. Concentric circles on sides of body; encircling bands on neck; ladder pattern on handle. Shape and decoration common in various wares of the Geometric period; *SCE* IV, 2, Fig. XXIII, 12); XIX, 17).
Small chips off rim. H. 13.3 cm.
965.114.87

99 **juglet** Pear-shaped, with disc base; single handle with handle-ridge; funnel-shaped mouth. Reddish brown lustrous slip with matt black paint. Encircling bands on body, neck, and rim; top of handle black. *SCE* IV, 2, Fig. XXXVIII, 12).
Intact. H. 11.1 cm. 965.114.81

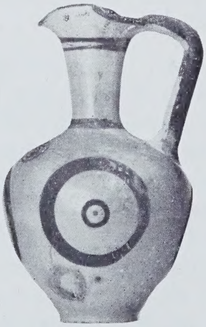

99

100 **juglet** As preceding.
Intact. H. 10.2 cm. 965.114.76

101 **juglet** As preceding.
Intact. H. 11 cm. 965.114.82

102 **juglet** As preceding.
Intact. H. 10.5 cm. 965.114.74

103 **juglet** Ovoid, with disc base; high, upward widening neck with pinched rim; handle from rim to shoulder. Lustrous reddish brown slip with matt black paint. Groups of large and small concentric circles on body; encircling bands and lines on upper and lower part of neck; rim and sides of handle black. *SCE* IV, 2, Fig. XXXIX, 6) of Cypro-Archaic I (700–600 B.C.).
Intact. H. 9.7 cm. 965.114.75


103

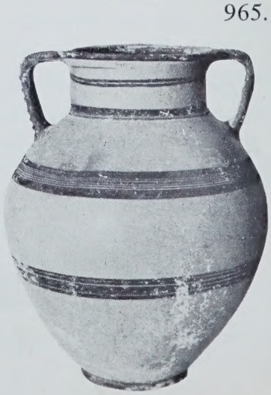
104 **juglet** As preceding. Identical height.
965.114.79

105 **shallow bowl** Narrow flat base; two horizontal wavy handles at rim, pierced hole for suspension below one of them. Light brown clay with dark red lustrous slip. Black concentric bands and lines inside and outside. For shape of handles and decoration cf. *SCE* II, Pl. LXXIII, 3 (bottom left) of Cypro-Archaic I (700–600 B.C.).
One handle chipped and scraped, most of rim scraped. H. 2.8 cm.; diam. 9.4 cm.
965.114.117

106 **kylix** Angular outline with slightly flaring rim; small horizontal handles below rim, barely detached from sides; narrow stem with a swelling midway up. Reddish clay with pale red lustreless slip; matt black paint. Encircling lines at base outside and inside, three pairs of concentric circles on each side; top of rim and handles black.
Lower part of stem missing; fine crack from rim through side.
Preserved h. 9 cm. 965.114.68

107 **amphoriskos** Depressed ovoid body with disc base; short wide cylindrical neck with everted flat rim; vertical handles from rim to shoulder. Lustreless pinkish brown slip with thin matt black to brown paint. Set of six black lines around body; band at base of neck; top of rim and handles black. *SCE* II, Pl. XXXVIII, 1 (Cypro-Archaic II, about 600 B.C.).
Rim slightly chipped and scraped. H. 10.3 cm. 965.114.88

108 **amphora** Ovoid body with base ring; short cylindrical neck with everted fla rim; vertical handles from rim to very high on shoulder. Lustrous pink to red slip with matt black paint. Encircling bands and line on base, body, rim, and just inside neck; zigzag on handles, sets of strokes on rim. *SCE* IV, 2, Fig. XL, 1). Fragment of rim broken and rejoined. H. 37.8 cm.
Due to its rather large size this is one of the more unusual examples of the Black-on-Red ware which is generally miniature in size. 965.114.100


108

white painted ware (WP IV V),

NOS. 109–111

Cypro-Archaic period (I II)

ca. 700–475 B.C.

09 **jug** Globular to oval body with disc base; short neck tapering upwards very strongly; pinched rim; handle from rim to shoulder. Brown gritty clay with pinkish buff rough slip; thin dark brown paint. Encircling bands on body, base and top of neck below rim, and rim; line along handle continuing below it as a brush stroke. *SCE* IV, 2, Fig. XLIX, 14).
Intact. H. 23 cm. 965.114.63

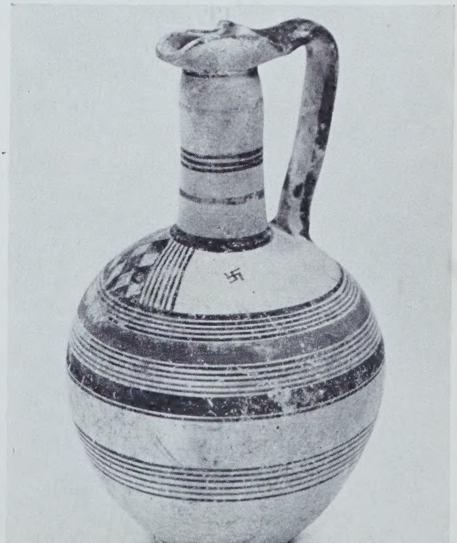
10 **jug** Roughly biconical body with disc base; narrow neck with pinched rim; handle from rim to shoulder. Light brown gritty clay with rough greenish slip; dark brown to black paint. Encircling bands and lines on body and neck, groups of concentric circles on shoulder; ladder pattern on handle. For sagging shape of body cf. *SCE* IV, 2, Fig. XLVI, 11) (WP V).
Intact. H. 14 cm. 965.114.64

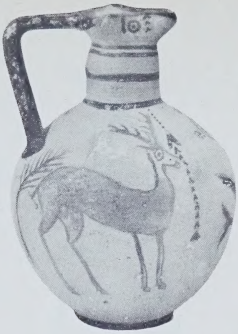
11 **jug** Strongly depressed piriform body with narrow disc base; short neck with inturned pinched rim; handle from rim to shoulder. Brown clay with greenish buff rather smooth slip; purplish-brown thin matt paint. Extremely crude decoration of band at base of neck with groups of three brush strokes each issuing from the band (in imitation of leaves?); curved brush stroke at bottom of handle; rim and top of handle black. The jug is possibly later than Archaic period due to its very depressed sagging shape with the greatest width below the centre of the belly, often a characteristic of pottery types VI and VII of Cypro-Classical period.
Intact. H. 13.3 cm. 965.114.92

bichrome ware (Bi IV V),

NOS. 112–122

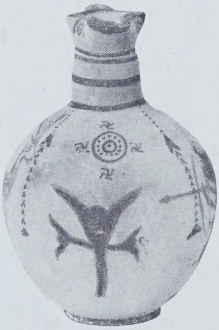
112 **jug** Ovoid body with ring base; rather long cylindrical neck constricted below rim which is strongly pinched; handle from rim to shoulder. Buff clay with very smooth and slightly lustrous buff slip; black and red matt paint. Encircling lines and bands around base, body, and neck; rim and top of handle black; shoulder front ornament is triangle of lattice checkers framed by groups of lines and flanked by a swastika on either side. Very fine piece. A similar jug is in the Nicholson Museum, Sidney, cf. *Nicholson Museum*, p. 184, Fig. 34: it comes from East Cyprus, probably the Lefkoniko or Trikomo area whose rich Cypro-Archaic I cemeteries have suffered much from villagers' looting.
Intact. H. 23.6 cm. 965.114.59

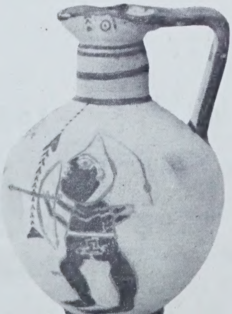


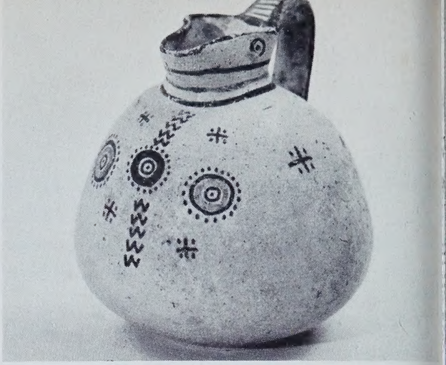


113

113 **jug** Ovoid body with ring base; neck constricted below rim; mouth pinched; handle from rim to shoulder. Buff clay, smooth buff slip. Encircling lines on base, neck, and rim; "eye" decoration with chevrons below rim; ladder pattern on handle. "Free-field" decoration on body consists of a group of concentric solid and dotted circles surrounded by four swastikas and flanked by vertical rows of chevrons and dots; a crudely drawn lotus flower (?) at centre below; a hunter in pointed tasselled cap at right shooting arrow at a stag at left; palm-branch behind stag. Lotus and hunting scene in red-brown matt paint. Hunt and battle scenes are sometimes depicted on Archaic jugs; *DGCM*, Pl. XIV, 1 with similar scene; *Nicholson Museum*, p. 184, n. 2 listing this type of Cypro-Archaic vase painting of 7th–6th centuries B.C.; *RDAC 1963*, p. 31, Pl. VI, 1–4.
Tiny chip at rim. H. 15.6 cm.
965.114.103

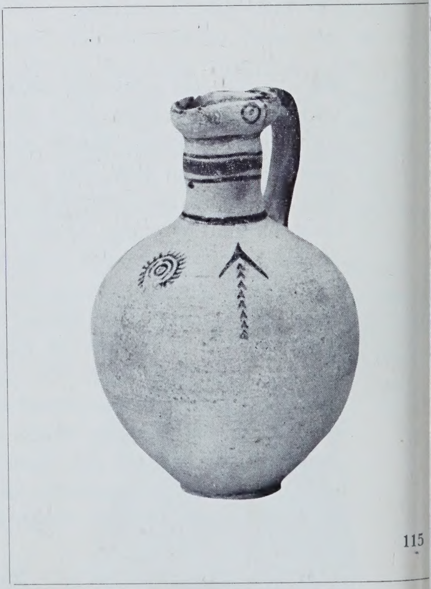






114 **jug** Squat depressed body with ring base; very short neck, pinched rim; handle from rim to shoulder. Brown clay with smooth buff slip. Encircling lines on rim and neck; ladder pattern on handle; "eye" ornament at rim; in front, three horizontally aligned groups of concentric circles (the outer ones dotted); vertical row of short zigzags at centre; all interspersed with dotted crosses. Shapes as *SCE* IV, 2, Fig. XXXIV, 2)–4).
Intact. H. 12 cm. 965.114.102

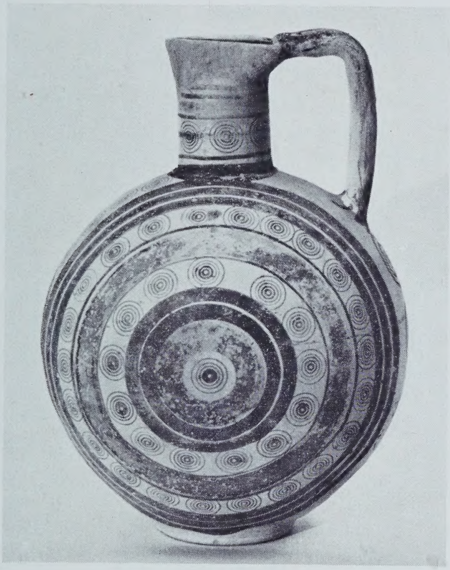
115 **jug** Oval, with base ring; longish, convex neck; pinched rim; handle from rim to shoulder. Light brown clay with smooth buff slip. Encircling lines at neck and around rim; "eye" ornament below rim; ladder pattern on handle at base of which a curved stroke; front ornament, group of concentric circles, outer one fringed, flanked by chevrons. *SCE* II, Pl. XCVI, 9.
Small chip off rim. H. 14.5 cm.
965.114.104



115

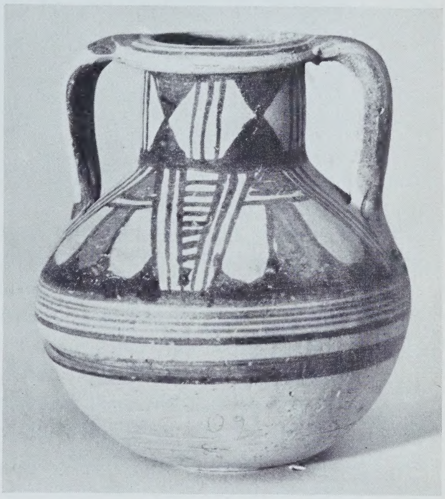
16 **jug** Globular, with ring base; cylindrical neck; double handle from rim to shoulder. Reddish clay with white grits, buff to brick-red fired slip. Large concentric circles on sides of body; smaller concentric circles in their interstices, below handle, and down front; encircling lines on neck; handles red and black. *SCE* II, Pl. II, bottom centre.
Part of neck and rim missing. H. 22.4 cm. 965.114.95

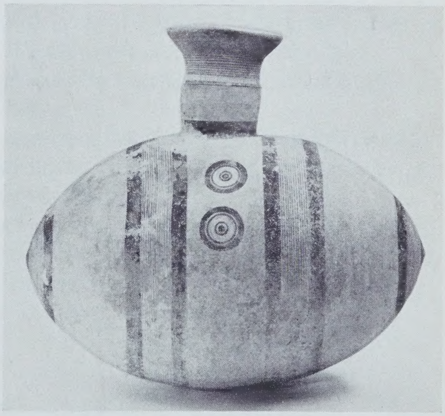
117



17 **jug** Globular, with ring base. Cylindrical neck with pinched rim; double handle from rim to shoulder. Reddish brown clay with smooth buff slip. Large concentric circles on either side of body with profusion of small concentric circles in their interstices, down front, around neck, and below handle. The jug is an excellent example of the so-called Circle or Western style prevalent in the western and northern part of Cyprus in the Archaic period. The contemporary Eastern style in the east and the south of the island is characterized by the use of a great variety of rectilinear patterns and by the growing frequency of floral, animal, and human representations. *SCE* IV, 2, pp. 64–65; II, Pl. XXXIII, 2, 3.
Handle rejoined; top of neck and rim restored. H. 38 cm. 965.114.58

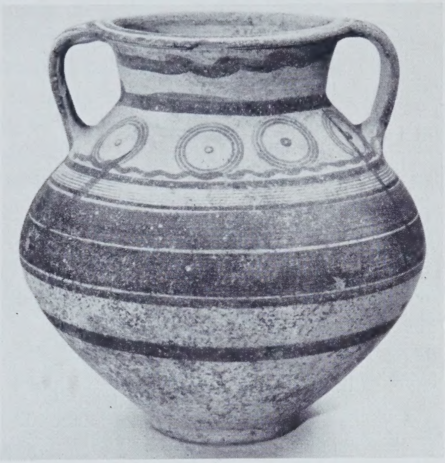
118 **amphoriskos** Globular, almost biconical body with small disc base; cylindrical neck with downturned rim; handles from rim to shoulder. Smooth, slightly lustrous, buff slip. Encircling lines on body and rim; lotus ornament on shoulder highly conventionalized; plain and filled triangles in panel arrangement on neck.
Intact. H. 8 cm. 965.114.109





119 **jug** Barrel-shaped body extremely elongated with knobs at centre of each side; strap handle from slightly ridged neck to shoulder; splaying round rim. Brown clay with buff slip; matt black and purple paint. Vertical bands and lines on body, encircling on neck; pairs of concentric circles down front and below handle; ladder pattern on handle. (Bi V).
Small chips off handle and rim. H. 36 cm; width 42.7 cm. 965.114.99

120



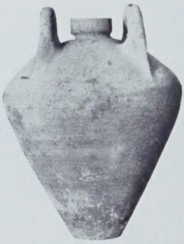
120 **amphora** Biconical body with ring base; short wide upwards widening neck with downturned rim; strap handles from rim to shoulder. Gritty reddish clay with buff to pink slip; matt dark brown and purple paint. Lines and bands around body and base of neck; row of concentric circles on shoulder between handles; wavy line encircling neck and shoulder below circles; crossed lines on handles, two curved brush strokes below each handle. *SCE* IV, 2, Figs. XLVII, 3); LI, 6) (Bi V). Small chip off rim. H. 30 cm.
965.114.118

121 * **amphora** Shape of body and neck as preceding; annular rim; round horizontal handles on body. Reddish brown gritty clay with greenish slip. Brown and purple matt paint. Lines and bands around body, neck, and rim; row of concentric circles on body between handles. *SCE* IV, 2, Figs. XLVIII, 8); LV, 8), 10).
Part of neck rejoined. H. 29 cm.
965.114.55

122 **jug** Oval, with disc base; concave neck with ledge-like break; pinched mouth; handle from rim to shoulder. Pinkish buff slip; carelessly applied thin red and black paint. Encircling bands on body and neck; "eye" ornament; short vertical strokes issuing from a band below neck; ladder pattern on handle. *SCE* II, Pl. LXXVIII, 5 (second from r., Marion 78.2); IV, 2, Fig. LVII, 14).
Crack on body. H. 17 cm. 965.114.157

plain white ware, NOS. 123, 124

123 **amphora** Conical body sharply narrowing towards small flat base with central circular recess; very short neck with cylindrical rim; heavy arched handles rising from high, rounded shoulders. Reddish clay with white slip. An expertly thrown piece. Identical in shape with *SCE* II, Pl. XXXVII, 2.
Intact. H. 59.5 cm. 965.114.212

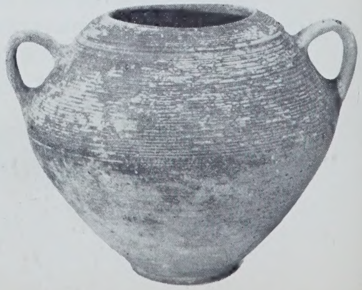


123

124 **bowl** Shallow, with flat base and flaring sides; interior hemispherical in outline. Very heavy walls. Bowl was detached from throwing wheel by means of string as shown by multiple rounded striations on base. Coarse buff clay; traces of burning. *RDAC 1964*, p. 69, Fig. 23, *32*, *86*, *87* (about 500 B.C.).
Complete. H. 9.5 cm.; diam. 37 cm.
965.114.215

black slip ware

125 **crater** Biconical body with ring base; no neck, but light swelling at rim; vertical strap handles at shoulder. Light brown clay with matt black slip. Except for the lowest part the entire body is covered with narrow horizontal grooves. Shape is typically Late Archaic but the horizontal grooving is unusual. Cf. for shape *SCE* IV, 2, Fig. LIII, 10).
Intact. H. 24.6 cm. 965.114.60



125

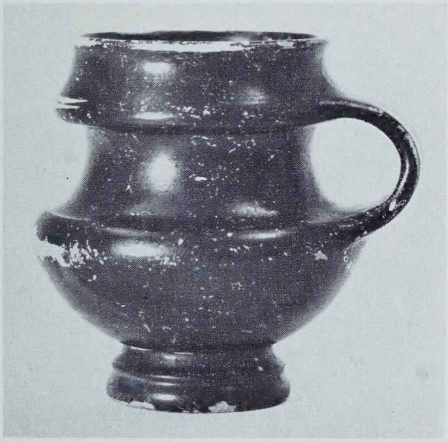
black glaze ware, NOS. 126–129

Cypro-Classical period (I II)

ca. 475–325 B.C.

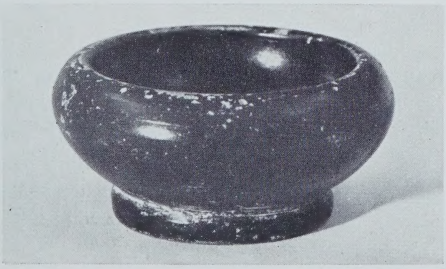
126 **one-handled kantharos** Fine reddish clay; deep black, lustrous glaze covers entire cup, also underside of foot. Similar to some Black Glaze kantharoi from South Italy, e.g. *CVA Naples*, Museo Nazionale, Fasc. II, IV E, Pl. 16, 1.
Greek, 5th–4th century B.C.
Loss of glaze in spots. H. 8.7 cm.
965.114.162

126



27 **bowl** Small, shallow body with ring base; incurved plain rim; thick-walled. Fine reddish clay, brilliant black glaze; bottom of base ring reserved; obscure graffito on base. *SCE* II, Pl. XLI bottom.
Attic, 5th century B.C.
Intact. H. 3 cm.; max. diam. 7 cm.
965.114.163

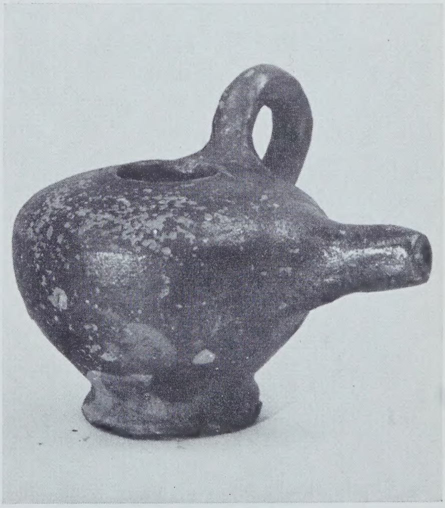
127



128 **lamp-filler or infant feeding bottle** The high-shouldered bowl is partly closed on convex top leaving a circular opening of 2 cm. in diameter; rather high splaying foot, flat on underside; narrow, tubular nozzle; loop handle from rim of top opening to shoulder, placed at a wide angle to the nozzle. Buff clay with thin reddish slip fired black only partly.
Greek type, probably of local Cypriote manufacture; late 5th century B.C.
Intact. H. 6.5 cm. (exclusive of handle).
965.114.160

129 **lamp-filler or infant feeding bottle** Similar to preceding but fired to a rather lustrous metallic black. The vessel was dipped into the glaze upside down resulting in an unglazed foot (note traces of fingers).
Of local Cypriote manufacture, 5th–4th century B.C.
Surface slightly pitted. H. 5 cm. (excl. handle) 965.114.161

129



plain white ware, NOS. 130–138

130 **jug** Piriform body with flat base; concave neck with pinched rim; handle from rim to shoulder. Light brown clay with cream slip. Horizontal ridge-like marks on body. *SCE* IV, 2, Fig. LXII, 19).
Intact. H. 12 cm. 965.114.144

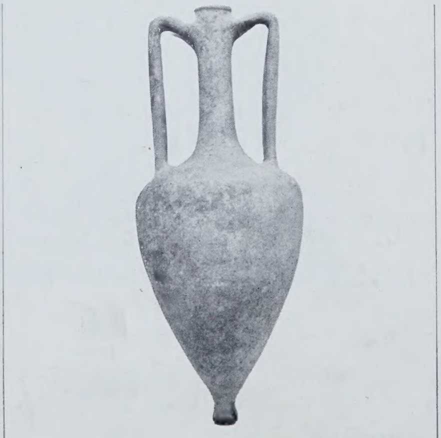
131 **jug** As preceding.
Intact. H. 12.2 cm. 965.114.143

132 **jug** Sack-shaped, with flat base; splaying round rim, no neck; handle from rim to shoulder. Buff clay with buff slip. *SCE* IV, 2, Fig. LXII, 11). Elongated sack-shaped jugs of this type were very popular and had a long history in Cyprus appearing in the Cypro-Geometric period and continuing with minor modifications through the Hellenistic times (*SCE* IV, 3, p. 73; IV, 2, pp. 294–295).
Intact. H. 17.5 cm. 965.114.145

133 **jug** As preceding. H. 16 cm.
965.114.147

134 **juglet** Spindle-shaped, with concave base; narrow neck with swollen rim; handle from rim to shoulder.
Surface badly eroded, crumbling, and discoloured. Handle missing. H. 9 cm.
965.114.152

135 **amphora** Conical body with knobbed base; high angular shoulder; long cylindrical neck with swollen rim; double sharply bent handles from below rim to shoulder. *SCE* IV, 2, Fig. LXIX, 11).
Fragment of bottom knob broken and rejoined. H. 47.5 cm. 965.114.149



136 **jar** Torpedo-shaped body with angular shoulder and concave upper part; round ringed rim; vertical handle at shoulder. Light brown clay with buff slip. Similar to *SCE* IV, 2, Fig. LXII, 4), 5); LXVII, 26), 27).
Hole at base. H. 26 cm. 965.114.146

137 **jar** Long, narrow, torpedo-shaped body with ridged ring-handle at shoulder; flaring mouth. Light brown clay with incrustation.
Intact. H. 66.5 cm. 965.114.213

137

138 **jar** As preceding.
Intact. H. 65.5 cm. 965.114.21

white painted ware

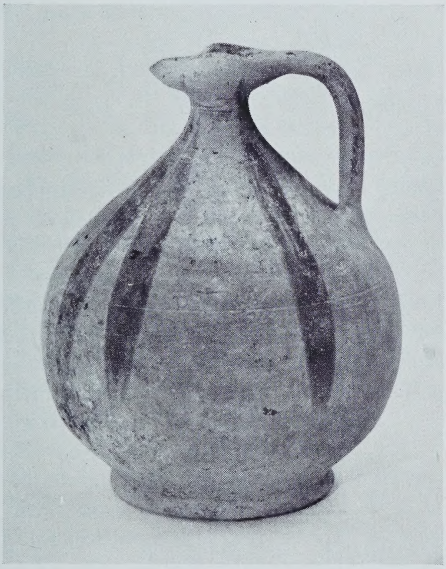
139 **amphora** Oval, with ring base; neck widening upwards, has everted flat rim small degenerate horizontal handles hig on shoulder. Buff slip with thin red paint Encircling bands on body and neck; wav line on shoulder between handles.
Intact. H. 35.5 cm. 965.114.9

white painted ware

Cypro-Hellenistic period

ca. 325–50 B.C.

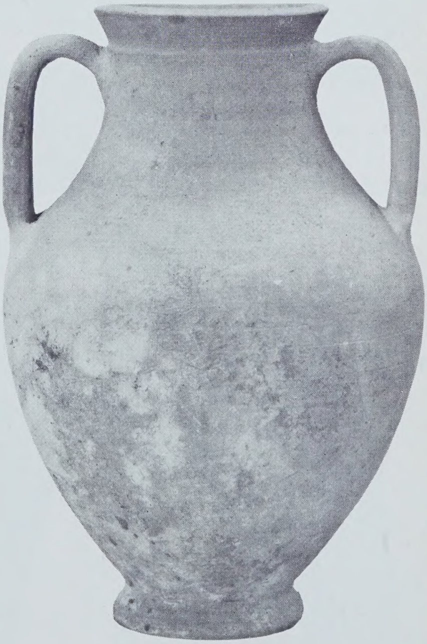
40 **jug** Globular to piriform body with ring base; strongly tapering neck with pinched rim; handle from rim to shoulder. Fine light brown slip, medium brown paint. Band around neck, leaf-like brush strokes from it down the body. *SCE* IV, 3, Fig. 24, *4* (for shape); *ibid.*, Fig. 24, *8* (for decoration).
Intact. H. 16.6 cm. 965.114.91



140

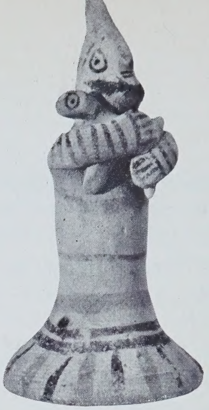
plain white ware

141 **amphora** Lower part of body ovoid with low foot; shoulder concave and tapering towards slightly recessed round rim; handles from below rim to shoulder. Fine buff wash over buff clay. *SCE* IV, 3, Fig. 26, *4*; *ibid.* IV, 2, Fig. LXIX, 12). Hellenistic or possibly Classical.
Intact. H. 24.5 cm. 965.114.158



141

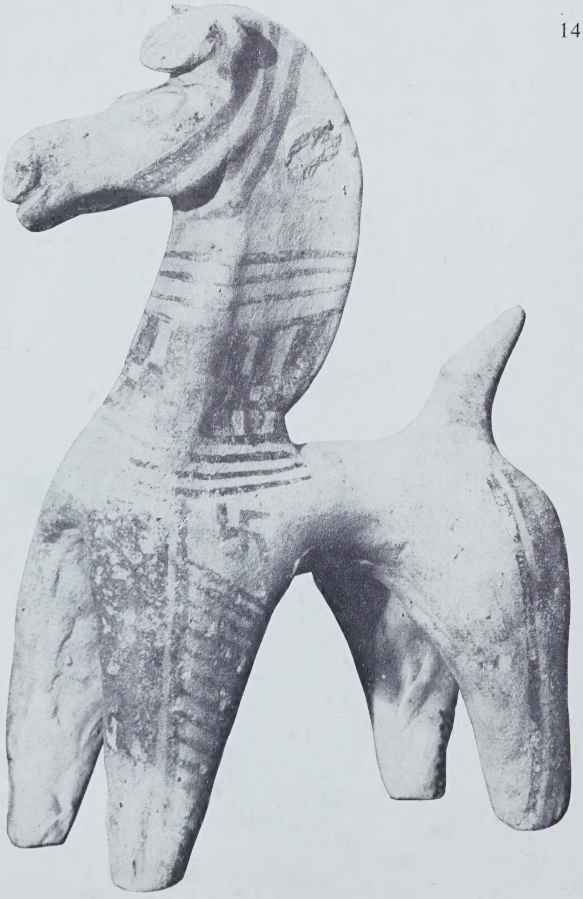
terracotta figurines



142

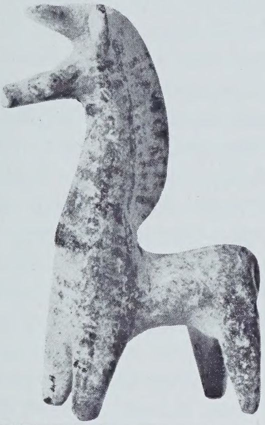
142 **man bearing votive animal** Cylindrical wheel-made body with flaring base; handmodelled face with projecting nose and chin; pointed helmet; arms folded across the chest hold separately modelled animal. Buff slip. Eyes, mouth, beard, and fingers painted matt black, helmet with noseguard red, details of dress black and red. Small round hole on either side of body near base. *Kourion*, pp. 14–19 (Hollow figurines of votaries made without the use of moulds).
Cypro-Archaic period, 7th–early 6th century B.C.
Intact. H. 14.5 cm. 965.114.129

143 **horse** Handmodelled. Slim body, heav peg-like legs; long neck with prominen mane curving forwards between erec ears. Head carefully modelled with atten tion to details of eyes, jawbone, an muzzle; short erect tail. On neck behin head traces of rider's hands but no trac of him on back of horse. Smooth buff sli with rich bichrome decoration delineatin details of horsetrappings but other, purel decorative, geometric motifs of lines an bands, checkerboard on neck, swastik above front legs are also used.
Cypro-Archaic, 7th century B.C.
Horse intact, rider missing. H. 20.7 cm
965.114.12



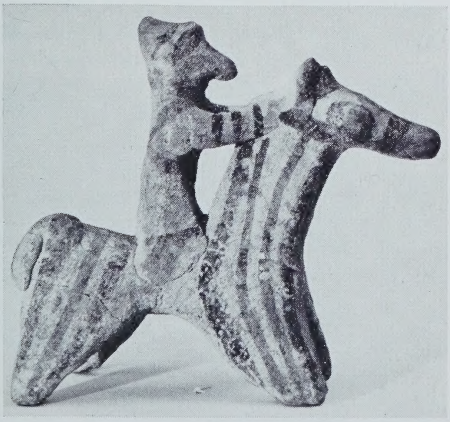
143

144 **horse** Similar to preceding but short tail falling along body between hind legs. White slip. Black lines on mane, neck, and front legs, red on breast and ridge of mane; hind legs black.
Cypro-Archaic, 7th century B.C.
Tip of r. ear missing. H. 10 cm.
965.114.122



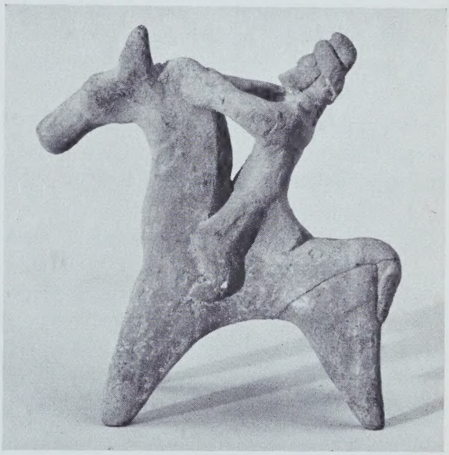
144

145 **horse and rider** Horse has short body with peg-shaped legs; erect ears, prominent eyes; tail hanging along right hind leg; crudely modelled rider grasps horse's mane: he has conical helmet, protruding nose, and beard; flattened stumps instead of legs. Coarse buff slip with red and black vertical stripes on horse's body; horse's gear and eyes, and man's eyes also painted. *SCE* II, Pl. CCXXXIV, 1.
Cypro-Archaic, 7th century B.C.
Tail and r. hind leg broken and rejoined.
H. 10.8 cm. 965.114.121



145

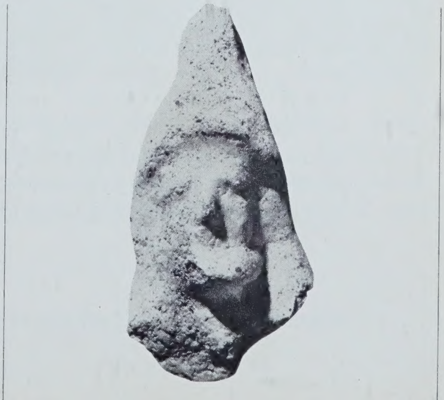
146 **horse and rider** Horse has peg-like legs, long neck, erect ears, prominent eyes, short tail falling along left hind leg. Bearded rider grasps horse's mane high on neck; his cap with thick headband, eyes, nose, and beard are added pellets of clay in "snowman" fashion. Smooth buff clay and slip, no decoration. *CTSUM*, Nos. 172–177.
Cypro-Archaic, later 7th through 6th century B.C.
Tip of cap, r. ear of horse, and tip of r. hind leg missing; l. hind leg and tail of horse broken off and rejoined. H. 11 cm.
965.114.123



146

147 **quadruped, probably dog** Handmodelled. Standing on four short legs with splaying paws; long neck; tail hangs straight down. Gritty reddish clay. Traces of black and red paint on body, tail, and neck. Similar to *SCE* II, Pl. VII, 44.
Cypro-Archaic, about 600 B.C.
Muzzle broken off. H. 6 cm. 965.114.124

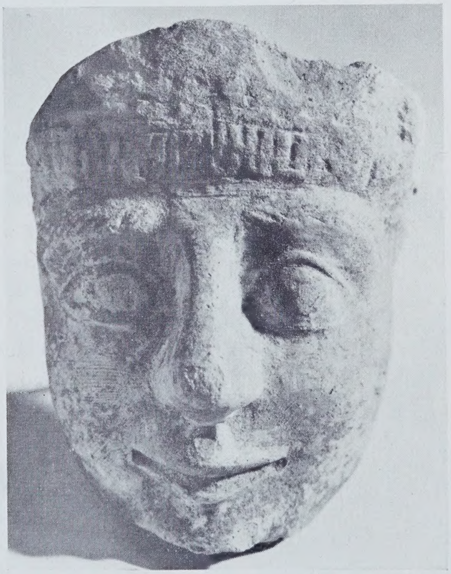
148 **male head (from a statuette)** Handmodelled. High pointed cap with long side



lapels; bearded. Back flat. Very gritty light brown clay, no decoration. *SCE* II, Pl. CLXXXII, 12.
Cypro-Archaic, 7th–6th century B.C.
Broken off at neck. H. 9.4 cm.
965.114.130

149 **male mask** Mould-made. Long, almond-shaped eyes; barely discernible mouth; simplified ears. Top of head is a flat sloping surface. Reddish brown, very gritty clay, no decoration. Deep finger impression in hollow back of head where clay was pushed into the mould; it was perhaps made for the purpose of easier suspension in tomb or sanctuary. For use of terracotta masks in Archaic times cf. *DGCM*, p. 181.
Cypro-Archaic, 6th century B.C.
Missing: r. side of forehead including eye; l. ear. H. 10 cm. 965.114.132

150 * **fragment of male mask** Similar to preceding.
Nose and forehead missing. Preserved h., 5.5 cm. 965.114.133

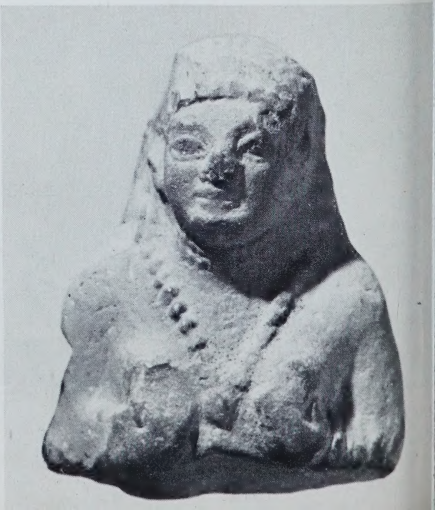


151

151 **mask** Mould-made. Short thick upturned nose with incised nostrils; full well-modelled mouth; large prominent eyes with semicircular upper lid; feathered eyebrows; headdress with incised decoration of short vertical lines encircling forehead. Fine reddish brown clay with darker core; buff slip with traces of reddish brown paint on face. *SCE* II, Pl. CCXVIII, 1; III, Pl. CCII, 10–12. (Neo-Cypriote style.)
Cypro-Archaic, 6th century B.C.
Broken off all around resulting in loss of crown of the head, both ears, and lower part of chin. Preserved h. 9 cm.; thickness *ca.* 1.8 cm. 965.114.150

152 **woman** Mould-made head, hand-modelled body. Bulging headdress above forehead has short vertical grooves all around with what appears to be short fringe below. Head is badly moulded having rather indistinct features but large prominent eyes and eyebrows are clearly discernible. Flat, plank-like body; depression of finger on top of head; series of necklaces with pendants. Figurine stops just below the waist ending in a flattened base. Rough greenish clay and slip with traces of red decoration. *SCE* IV, 2, Pl. VII left (Eastern Neo-Cypriote style); *CTSUM*, Nos. 217–221 (Orientalizing type of Mother Goddess).
Cypro-Archaic, 7th–6th century B.C.
Arms, which were raised sideways, and front of base broken off. H. 10.5 cm.
965.114.155

153 **woman** Solid; front moulded, back flat. Oval face with large almond-shaped eyes; headdress with bandeau under which vertical locks fall on shoulders; choker with central medallion, necklace with pendant falling between breasts; she holds her breasts with both hands the gesture probably having cult significance. *SCE*



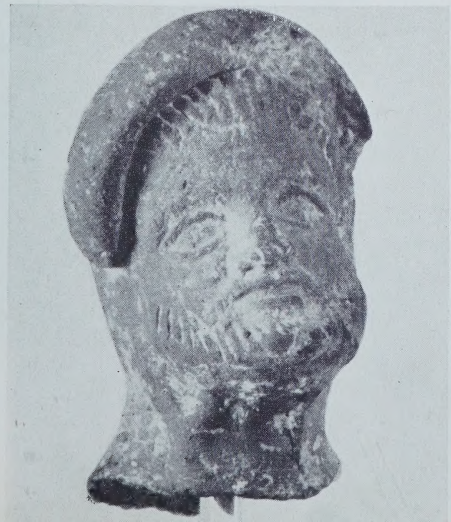
*objects marked with an * are not on exhibition*

III, Pl. CCIII; *CTSUM*, Nos. 217–221 (Orientalizing type of Mother Goddess). Fine light brown clay, no decoration.
Cypro-Archaic, 7th–6th century B.C.
R. side of head and r. arm chipped; missing from below the breasts. Preserved h. 6.5 cm. 965.114.154

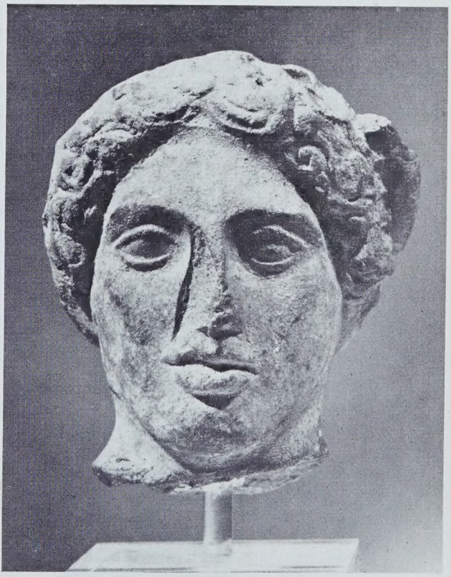
54 **standing woman** Solid, handmodelled body, oval in section, widening towards bottom; stump-like outstretched arms; high peaked cap or possibly himation drawn over the head; breasts marked by pellets of clay. Face perhaps mould-made but very poor. Figure stands on flat slab-like base. Reddish clay with buff slip. Probably part of a votive group of ring-dancers, including sometimes a flute-player in the centre. *CTSUM*, Nos. 240–249 (Type showing growing Hellenic influence).
Cypro-Archaic, 6th century B.C.
Tips of both arms and slab-base around figure missing. H. 15 cm. 965.114.134

55 **male head (from a statuette)** Handmodelled in "snowman" fashion. Long face with protruding chin and pellet ears; fillet around head, dipping low on nape. Buff clay and slip; no decoration remains but details (eyes, mouth, etc.) were probably painted in. *Kourion*, Fig. 3, *4*.
Cypro-Archaic, late 7th through 6th century B.C.
Nose missing. H. 6 cm. 965.114.131

6 **male head (from a statuette)** Solid. Face mould-made, back of head roughly shaped by hand. Brick-red clay with traces of heavy white slip. Broad face with wide eyes; hair and short pointed beard indicated by parallel vertical grooves; moustache. Heavy fillet over forehead, added in "snowman" technique, covers his r. ear; his l. ear distorted; two horizontal creases on forehead. *Kourion,* mould 2, p. 79, Pls. 38, 55 dating from "before 480 B.C.", probably from a horseman statuette.
Cypro-Archaic, early 5th century B.C. from Kourion.
Fillet chipped and partly missing. H. 4 cm. 965.114.137



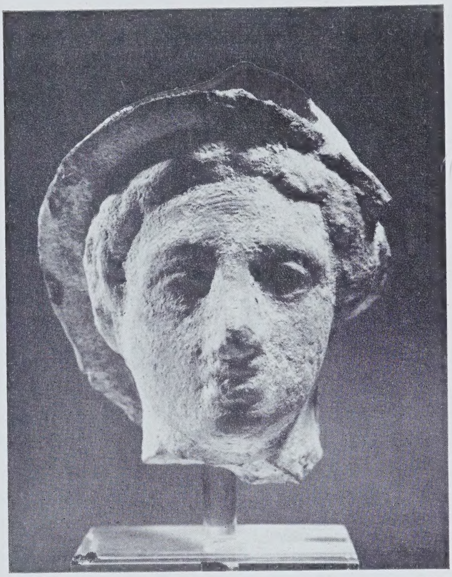
157 **head of a young man (from a statuette)** Solid. Front mould-made; back, fully finished in the round, added by hand. Thick, short, curly hair parted in the middle; a fillet, partly broken off, encircles the head. Large strong features of Greek type. Reddish brown clay with light brown slip; no decoration. Influenced by Attic types.
Cypro-Classical, second half of 5th century B.C.
About half of wreath missing; nose partly broken off. H. 8 cm. 965.114.151



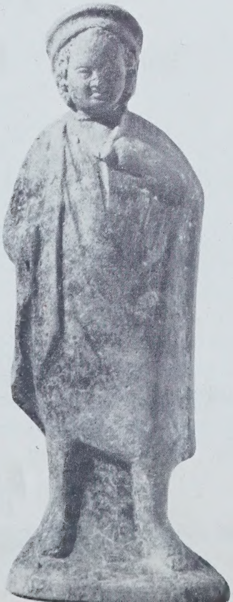
157

158 **male head (from a statuette)** Solid. Mould-made front. Light brown clay, completely covered (even on the break) by a thick white deposit. Oval face, long

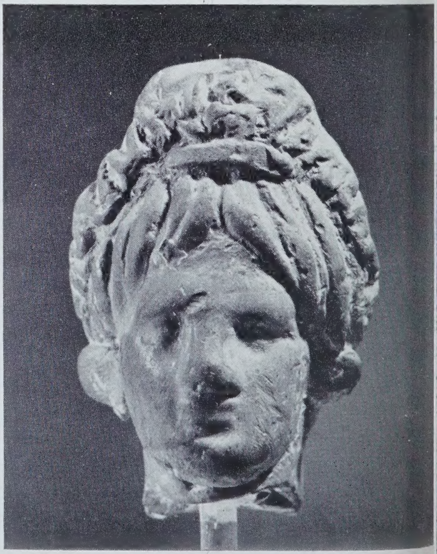
nose, pronounced eyelids; short hair protruding from under the pointed hood, the latter indicating that he was wearing a *paenula.*
Late Cypro-Classical or Hellenistic, 4th–3rd century B.C. H. 6.5 cm. 965.114.135


158

159 **standing boy** Hollow-moulded with front mould only; back added by hand but head properly finished all around; round vent hole in back, underside open. Fine light brown clay with traces of white slip; no decoration. He stands on an oval base, his weight on r. leg; he wears a short-sleeved chiton and over it a himation fastened on r. shoulder; his bent l. arm rests on his chest under the himation, his r. is held at waist; his round smiling face is framed by curly hair protruding from under the round, slightly peaked cap (Greek, *kausia*) secured around the rim by a band or roll. For a detailed analysis of this item of male costume cf. *Thompson Troy*, pp. 53 ff. General good quality and type of face date the figurine rather early for its type.
Cypro-Hellenistic, about 220 B.C.
Head broken off and rejoined. H. 14.8 cm.
965.114.136



160 **female head (from a statuette)** Solid. Front mould-made, back flat. Very fine light brown clay, smoothly polished, traces of white slip; no decoration. Delicately modelled face with no unduly accented eyelids. The hair, dressed in a "lampadion" knot, is swept up from the brow and the sides and bound on the crown with a ribbon into a "flaming torch" (lampadion) from which loose locks cascade down either side giving the forehead a triangular shape. Disc earrings. For the type of coiffure and its development cf. *Thompson Troy*, pp. 41–42 and Pl. LXb for a similar terracotta head from Alexandria.
Cypro-Hellenistic, 3rd–2nd century B.C.
H. 4.5 cm. 965.114.139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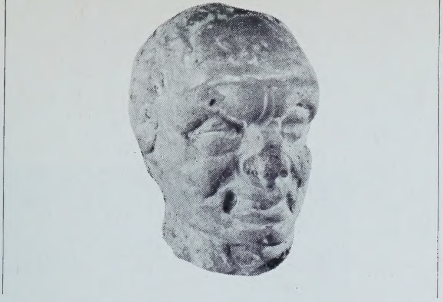


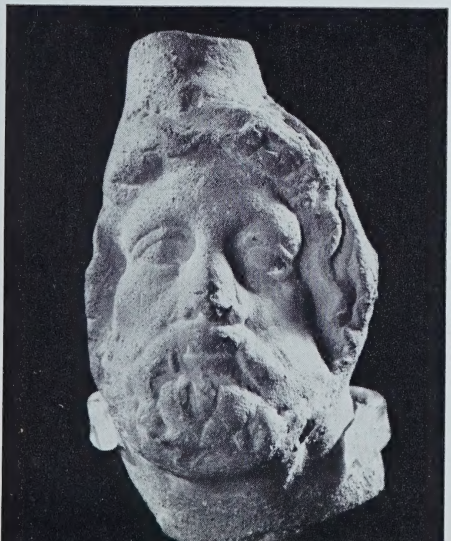
61 **head of an old man** Solid. Front mould-made, back modelled by hand. Fine reddish brown clay. Mould-made features accentuated by subsequent retouching by hand. Hair above forehead smoothed away to indicate partial baldness, rest of head covered by short curls indicated by incisions. Similar to *Perdrizet*, Pl. CXIV, No. 501 from Lower Egypt.

Cypro-Hellenistic, 3rd–1st century B.C.
H. 3.5 cm. 965.114.138

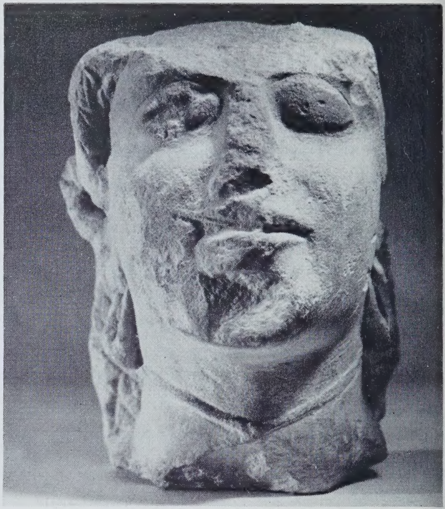
62 **male head** Solid. Front mould-made, back flat, carelessly made by hand. Reddish brown, rather coarse clay; traces of white wash, no decoration. Thick, curly beard and moustache; rich wavy hair parted in the middle. Broken off stump-like protuberance on top of crown, off-centre to his r. The type is that of Zeus-Sarapis whose cult is known to have existed at Soli and whose centre of worship was in Alexandria from the Ptolemaic times onward. *SCE* IV, 3, Pl. XIX, 1, p. 101; *Perdrizet*, Pl. LXV, No. 193.

The head is of a 4th century B.C. Greek type from a good quality mould but carelessly executed.

The handmodelled broken-off protuberance on the head could have been a badly formed flower, or perhaps a modius.
H. 9 cm. 965.114.153



limestone sculpture



163 **female head** Large heavy oval face with full chin; large prominent eyes slanting downwards at outer corners; plain eyebrow arches close above eyes; shape of nose now impossible to recognize; remaining part of mouth shows that it was full and well modelled; long leech type earrings; multiple spiral earrings on the upper part of the earlobe; choker with central pendant high on thick neck; hair, represented as a compact flattened mass falling down the back, is caught in a veil or net indicated by latticed incisions; a small lock of hair brought forward in front of each ear which is left completely free. Traces of black paint on hair. Statues of this style, most often female and badly preserved, belong to the earliest group of Cypriote stone sculptures and their style is considered purely Cypriote. Closest parallel is a female statue from Arsos, *SCE* III, Pl. CLXXXV, p. 585 and IV, 2, Pl. II, p. 96 of the First Proto-Cypriote style: it has "the hieratic and frontal position, the conventionalized and shallow modelling of the body contrasting with the minute and naturalistic rendering of the personal accessories, and the expressive face, with huge, dominating eyes." (p. 96).

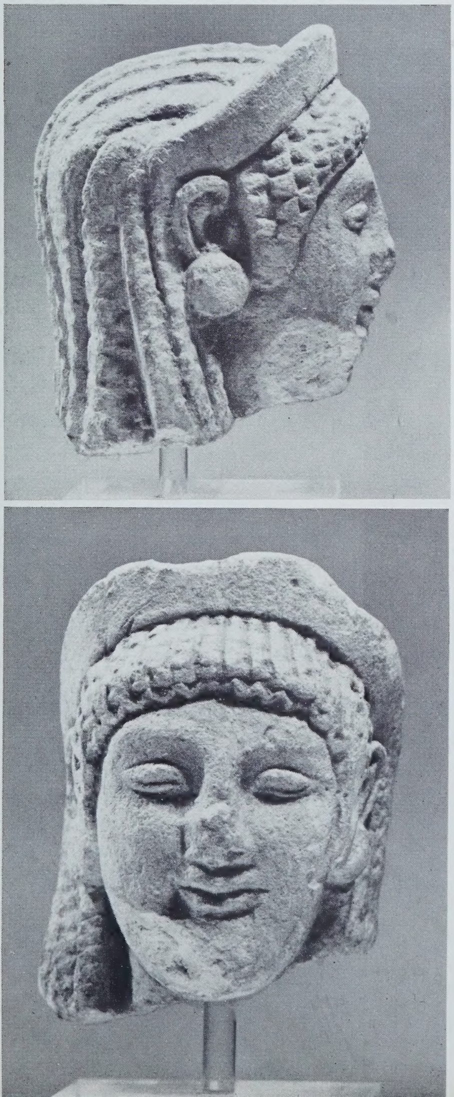
Cypro-Archaic, about 600 B.C.

Missing: forehead, crown of head, and most of the nose; mouth, chin, r. eye and cheek badly chipped. Traces of burning.

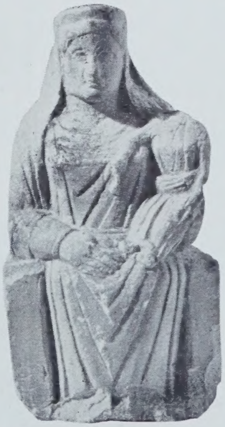
H. 11.5 cm. 965.114.166

164 **lower part of a statuette** Preserved is the bottom part of a long himation and bare feet in parallel position, placed on a small square base. Two vertical red stripes at either side of himation. Strictly frontal. Flat, plank-shaped. The flat, two-dimensional appearance of much of Cypriote sculpture is due to the tendency of the island limestone to split in slab-like layers.
Cypro-Archaic, about 600–550 B.C.
Preserved up to about the height of knees.
H. 13 cm. 965.114.171

165 **female head of the "kore" type** Broken from a statuette. Oval face with strong rounded chin; lancet-shaped, horizontally placed eyes with pronounced eyelids; mouth with a hint of smile. She wears a stephane from which the hair is combed backwards over the head: it is very carefully rendered in long parallel crimped strands several of which slant forward at sides and must have fallen on either shoulder in front. Above the forehead is a row of shorter, more finely crimped locks or bangs dipping deep in front of the ears; large disc earrings in carefully modelled ears. The style shows strong Ionic influence. Archaic heads of *korai* can be found at various Archaic sites in Cyprus (Arsos, Kition, Vouni, Mersinaki) but not many are of this high quality. *SCE* III, Pls. L–LIII, p. 265.
Archaic Cypro-Greek style, about 500 B.C.
R. side of chin and part of nose chipped off. H. 7.4 cm. 965.114.168



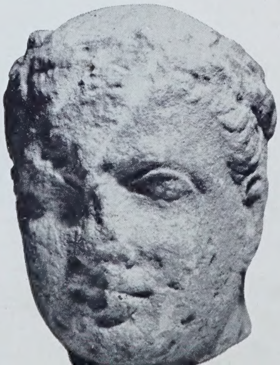
166 **seated woman** She wears a long-sleeved chiton and over it a himation, and on her head a low crown or polos; the himation is drawn up over the back of the polos; with her l. hand she supports a child, seated on her l. knee, her r. hand rests on her lap. The child, dressed in a long girdled chiton, rests his r. hand holding toy or rattle over her l. breast. The throne has simple sides and high back with remains of red on the sides. The woman's features, long oval face, large eyes with well defined lids, and small mouth, are fully and crisply modelled, and all the other details of the statuette, particularly the folds of the drapery, are sharply cut. The group



possibly represents Isis and Harpocrates; cf. *SCE* III, Pl. LXIV, 62. The limestone is hard and smooth.
Classical Cypro-Greek style, about 450 B.C.
Child's head missing; base chipped. H. 13 cm. 965.114.170

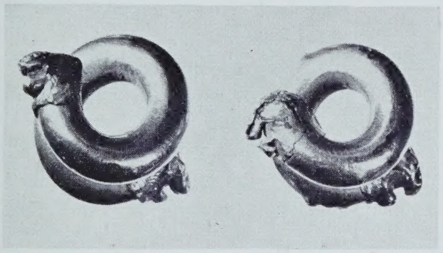
167 **female head** Features of face are incompletely modelled and were probably painted in; hair, indicated by incisions, is swept back at forehead and sides to be gathered into a knot at the back which then continues down the neck in the shape of a flat pillar or support. This feature, occurring on a number of heads of this style, shows a typically Egyptian (Alexandrian) influence on Cypro-Hellenistic sculpture; *SCE* III, p. 594. Cluster earrings. Preserved is neck, r. shoulder, and an undetermined object protruding behind it. *SCE* II, Pl. CCXL, No. 2274; III, Pl. CC, 5. This type of unmodelled face shows sculptural decadence often occurring in this period.
Cypro-Hellenistic, 3rd–2nd century B.C.
Scratches at eyes, r. cheek, and front of hair. H. 8 cm. 965.114.169

168 **male head** Fleshy oval face, thick neck; nose was rather short and mouth well modelled with wavy line between the lips (both now badly damaged); eyes have arched and prominent upper lids; ears carefully modelled. The head is crowned with a wreath. Similar heads of this type are believed to be portraits of Ptolemaic rulers. *SCE* III, Pl. CXCVII, 2; IV, 3, Pl. XII; *DGCM*, Pl. XXI, 4.
Cypro-Hellenistic, probably 3rd century B.C.
Surface rather badly worn throughout. H. 16.5 cm. 965.114.167



jewellery

169 **pair of spiral earrings** Gold-plated bronze. The overlapping ends of the open, single-coiled spiral are decorated with sheet gold mountings in the shape of a lion's head; *BMCatJewellery*, No. 1641. Similar earrings or ear-pendants were used from the Bronze Age onward but were particularly popular in the Archaic period as evidenced by the actual finds or, circumstantially, by the stone or terracotta heads shown wearing them. On some terracottas these earrings are shown to be worn also by men. The gold-plating of bronze is typical of Cyprus.
Cypro-Archaic to Cypro-Classical, 6th–5th century B.C.
Lion's head terminals rather badly crushed. Diam. 2 cm. 965.234.2 A&B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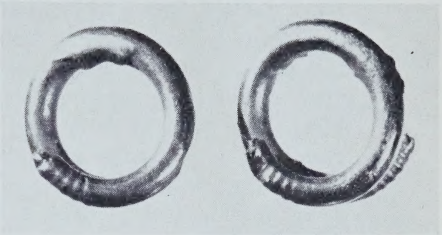
170 **pair of spiral earrings** As preceding. One of the two lion's head terminals on each earring missing leaving the bronze wire core exposed. 965.234.3 A&B

171 **pair of spiral earrings** Similar to preceding except for the terminal decoration which consists of a grooved mounting capped by a rosette in filigree. Practically identical with *BMCatJewellery*, No. 1583 from Salamis in Cyprus.
Cypro-Archaic to Cypro-Classical, 6th–5th century B.C.
Perforations in the gold-plating of one earring. Diam. (outside) 1.8 cm.
965.234.1 A&B

172 **pair of spiral earrings** Gold-plated bronze. Overlapping ends of open, single-coiled spiral have incised encircling grooves and groups of chevrons. For decoration cf. *SCE* II, Pl. CLV, 19; *BMCatJewellery*, No. 1645–6.
Cypro-Archaic to Cypro-Classical, 6th–5th century B.C.
Minor losses of gold-plating. Diam. 1.15 cm. 965.234.5 A&B

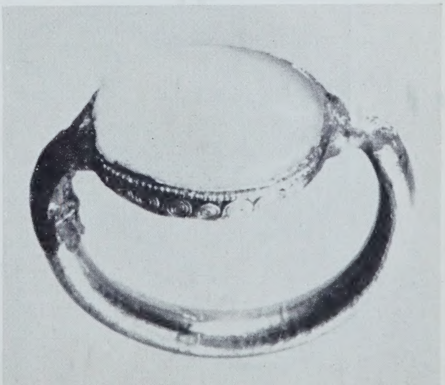

172

173 **single spiral earring** Similar to preceding, but larger.
Minor losses of gold-plating. Diam. 1.7 cm. 965.234.4

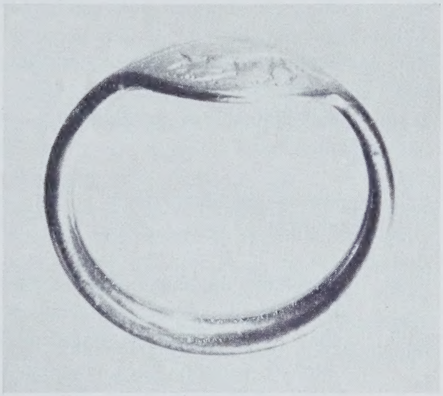
174 **pair of spiral earrings** As preceding. Diam. 1.15 cm.–1.20 cm. 965.234.6 A&B

175 **pendant in the shape of an acorn** Gold; made of two repoussé halves; hollow inside. Upper part decorated with cross-hatched incised lines. Pendants in the shape of flowers, buds, fruits, vases, etc. were popular in the Classical period. Similar acorn pendants formed part of a necklace from Tarquinii of the early 5th century B.C.; *BMCatJewellery*, No. 1458.
Cypro-Classical, 5th–4th century B.C.
Minor indentations. H. 1.9 cm. 965.234.7

176 **ring** Gold with chalcedony scaraboid. The gold box setting is decorated along the edge with double spirals in filigree. Round hoop tapering upwards. *SCE* IV, 2, Fig. 31, *32*; *Richter Gems*, No. 34.
Cypro-Classical, 5th century B.C.
Hoop damaged and repaired at ends, probably in modern times, resulting in a fixed instead of the swivel setting more usual for the type. Diam. (from top of bezel to bottom of hoop) 2 cm.
965.234.17

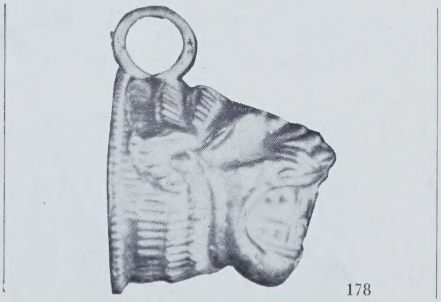


177 **ring** Gold. The gold bezel of pointed oval shape has engraving of stalking animal (dog or wolf) within a cable border; plain round hoop tapering towards the bezel. The form of hoop and bezel is typical of Greek rings of Archaic and Classical periods. *BMCatRings*, Nos. 35–6, 43–4, 905, 1031–2, 1544; *SCE* II, Pl. CLXXX, 23.
Cypro-Archaic, 7th–5th century B.C.
Intact. Diam. 2.1 cm. 965.234.14



177

178 **pendant in the shape of a lion's head**
Gold. Made of two repoussé halves, hollow inside; back closed with a plain gold plate with a V-shaped cut in it; on top of lion's head, loop for suspension. Eyes were probably inlaid. Very finely tooled with all details of the head clearly indicated (bared teeth, wrinkled muzzle, ears, hair, etc.). Pendants such as this were strung on a necklace. *SCE* IV, 2, Fig. 35, *42*.
Cypro-Archaic to Cypro-Classical, 7th–5th century B.C.
Intact. L. 1.4 cm. 965.234.10

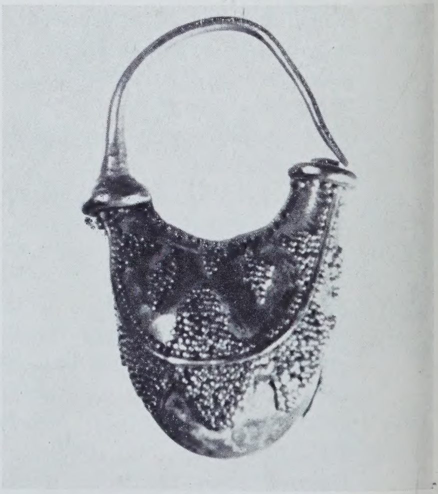


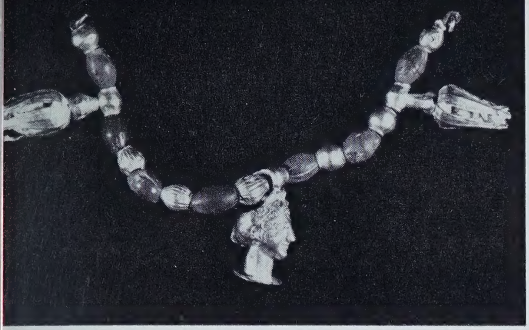
178

179 **pendant in the shape of a lion's head**
As preceding.
Slight damage (cracks and indentation) on l. side of head. 965.234.11

180 **pendant in the shape of a lion's head**
As preceding.
L. part of muzzle and loop for suspension missing. 965.234.12

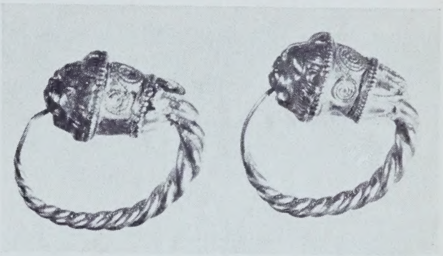
181 **single earring** Gold. Leech type. Decorated with triangular motifs in fine granulation enclosing, at the bottom, a sizable bead of glass paste. This type of earring has a long history in Cyprus, the earliest examples coming from the Late Bronze Age (Mycenaean) tombs at Enkomi. A limestone head of Archaic period in the Loch collection (see No. 163 above), unfortunately rather damaged, is represented wearing long leech earrings. The type, popular also in Greece and in Asia Minor, persists through the Hellenistic period and is found in a debased form even in the much later Roman and Byzantine periods. *SCE* IV, 2, Fig. 34, *15–17*.
Cypro-Archaic, probably about 500 B.C.
Intact. H. 2.1 cm. 965.234.9





182 **necklet** Consists of eight gold and seven blue glass paste beads alternating, with three gold pendants, a female head in the centre, a bud at either side. The central pendant is worked in repoussé and joined from two halves: the head wears a *sakkos* and a wreath of elongated leaves in pairs (olive or laurel) converging towards the centre; spiral curls protrude under the wreath framing the forehead; disc earrings; neck ends in a round flat base of plain gold sheet with V-shaped slit underneath. Wreath, hair, eyes, and eyebrows are outlined in very fine wire. Bud pendants have individual petals of stamped gold with central vein and barbed tips and sides; enclosed within each tulip-shaped bud is a seed of organic matter. The beads are a) gold, biconical, fluted, or b) gold, plain, globular to ovoid; c) blue glass paste, biconical to ovoid. The necklet, restrung in modern times, does not necessarily appear in its original form; all of its elements however point to the 5th century B.C., probably after 450 B.C. The ringlets round the forehead of the central pendant as well as the style of the features compare to a limestone male head from Potamia of the late 5th century B.C. in which the ringlets, unusual for this late date, are recognized as a late survival of the Archaic style; cf. *DGCM*, p. 86, Pl. XXI, 1. The beads compare to some from Classical tombs at Marion, *SCE* II, Pl. CLV, 35, 36.
Cypro-Classical, probably 450–400 B.C.
L. side of head pendant indented with two tiny pierced holes at nose and chin. Total l. 9.5 cm.; h. of head pendant (from top of wreath to base of neck) 1.7 cm.
965.234.15

183 **pair of earrings** Gold. Ring-type; the twisted wire hoop ends in a lion's head; his eyes may have been inlaid with glass paste as often occurs in this type of earring. Behind the head, filigree spirals and ray pattern. Similar earrings from Curium *BMCatJewellery*, No. 1728–9 were found with a silver coin of Alexander the Great. *SCE* IV, 2, Fig. 34, *27*.
Fine Hellenistic work of about 300 B.C. Ray pattern of one earring slightly crushed. Diam. 1.5 cm. 965.234.8 A&B



183

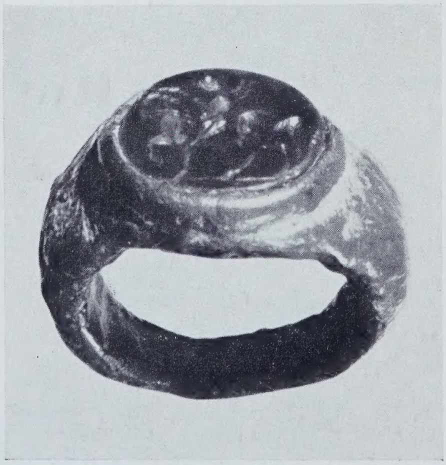
184 **ring** Gold. Hoop, flat inside, rounded outside, expands into a high oval bezel set with convex green stone (plasma); shoulder drawn in. *BMCatRings*, No. 399.
Late Hellenistic or early Roman, 1st century B.C. to 1st century A.D.
Stone cracked. Diam. (from top of bezel to bottom of hoop) 2.4 cm. 965.234.13

184

185 **ring** Gold. Flat circular bezel with carnelian intaglio with bust of Athena in profile; she wears crested Corinthian helmet under which protrudes rich wavy

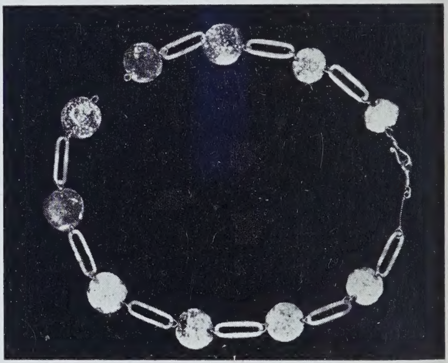
hair. Thin hoop expanding towards bezel. Careful work. Shape of ring as *BMCat Rings*, No. 396 (Graeco-Roman, 1st century B.C.–2nd century A.D.). Intaglio compares to *Richter Gems*, Pl. XXXIX, 273 (Roman, 1st century B.C. to 4th century A.D.).
Late Hellenistic or early Roman, 1st century B.C.–1st century A.D.
Hoop bent slightly out of shape.
Diam. 2 cm. 965.234.18

186 **ring** Silver, much corroded. Roughly finished hoop of oval shape has projecting shoulders expanding towards bezel. Oval to circular raised bezel with flat carnelian intaglio of Eros riding on horseback to l. Very close in style to A. Furtwängler, *Antike Gemmen* (Berlin-Leipzig, 1900), Pl. XXXV, 28 described as Late Hellenistic of Neo-Classical style; cf. also *BMCatRings*, No. 1360, "Graeco-Roman."
Roman, 1st–2nd century A.D.
Diam. (from top of bezel to bottom of hoop) 2.4 cm. 965.234.19



186

187 **necklace** Flat oval links of gold alternating with discs of dark glass (ten in all) joined to gold links by thin gold wire. The clasp consists of a wire hook and loop. An almost identical necklace was found in a tomb at Amathus with some coins the latest of which was from the 3rd century A.D.; *SCE* IV, 3, Fig. 35, 7 (*BMCatJewellery*, No. 2712).
Roman, 2nd–3rd century A.D.
At least one gold link missing.
Preserved l. 38.3 cm. 965.234.16



187

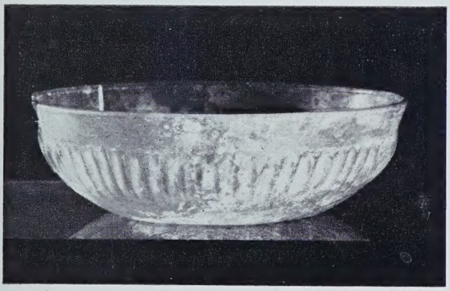
glass

Roman period, 1st–4th century A.D.

moulded glass

188 **bowl** Mould-pressed. Vertically ribbed body of shallow proportions; slightly concave bottom; incised single line below rim on interior and two more at base. Proportions as *SCE* IV, 3, Fig. 41, *3*. This type of bowl begins about the start of our era and flourishes during the 1st century A.D.

Broken in several fragments and rejoined; piece of rim missing. H. 5 cm.; diam. 17.1 cm.; thickness of glass 0.25–0.50 cm.
965.114.275



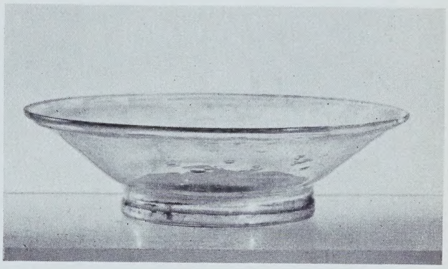
188

blown glass

Except for the preceding mould-pressed piece all the other glass vessels in the collection are made of blown glass invented about 1st century B.C. and used almost exclusively thereafter.

189 **shallow bowl** Greenish, with bubbles. Straight flaring sides; band-shaped base ring, tubular in its lower part; plain rounded rim; convex bottom; pontil mark. Same type as splay-sided dish from a Roman tomb at Vasa dated "prior to 250 A.D." *RDAC 1940–48*, p. 48, fig. 19; *SCE* IV, 3, Fig. 42, *9*.

Intact. H. 4.8 cm.; diam. 18.2 cm.
965.114.274

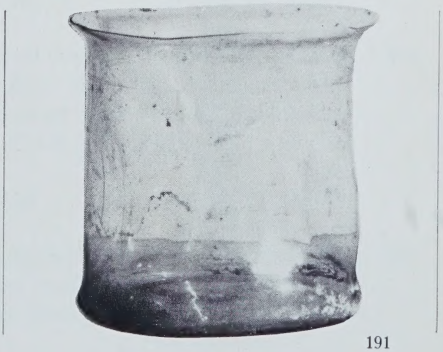


190 **beaker** Amber coloured, free of bubbles. Tubular base ring, worked from same bulb, concave bottom. Angular, sack-shaped body with almost vertical sides. Splaying, ground-off rim. Two engraved horizontal lines on body. Very thin. *SCE* IV, 3, Fig. 44, *41*, *42* but more angular and elongated.

Intact. H. 7.7 cm. 965.114.273

191 **beaker** Colourless. Four vertical indents on sides; body rather straight in outline; plain splaying rim, sharply ground off; concave bottom. Extremely thin-walled. Engraved horizontal line below rim. *SCE* IV, 3, Fig. 44, *28–31*.

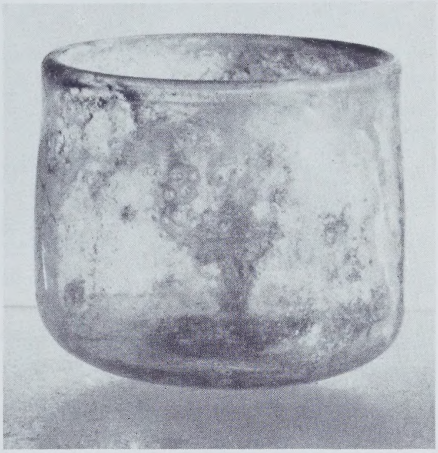
Intact. H. 7 cm. 965.114.272



191

192 **beaker** Similar to preceding, only more elongated.
Intact. H. 8.2 cm. 965.114.270

193 **beaker** Greenish glass. Cylindrical body, rounded rim; slightly concave bottom. Pontil mark. *SCE* IV, 3, Fig. 44, *1*, *3*.
Intact. H. 6.5 cm. 965.114.271



193

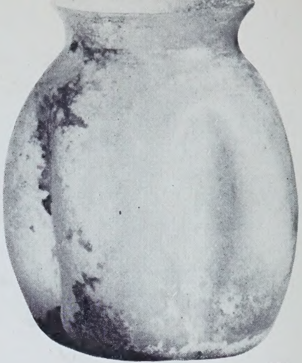
194 **beaker** Similar to preceding, only deeper.
Intact. H. 7.7 cm. 965.114.268

195 **beaker** Greenish glass, rather free of bubbles. Tubular base ring; slightly convex flaring sides; rounded, splaying rim. Pontil mark on narrow base. *SCE* IV, 3, Fig. 45, *2*, *3*.
Intact. H. 10 cm. 965.114.265

196 **beaker** Light green glass. Tubular base ring; rounded rim; almost cylindrical body. *SCE* IV, 3, Fig. 45, *3*.
Intact. H. 8.9 cm. 965.114.267

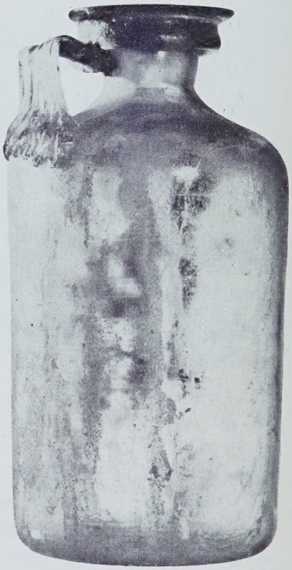
197 **beaker** Colourless glass, free of bubbles. Funnel-shaped body with splaying ground-off rim. Tubular base ring. Extremely thin-walled. *SCE* IV, 3, Fig. 45, *9*.
Intact. H. 11.2 cm. 965.114.269

198 **beaker or jar** Colourless glass. Body, convex in outline, has four vertical indents; rather constricted neck with plain, ground-off rim; concave bottom. Extremely thin-walled. *SCE* IV, 3, Fig. 44, *26* but more constricted at neck.
Intact. H. 8.7 cm. 965.114.266



198

199 **jug** Bluish-green glass, free of bubbles. Cylindrical, mould-blown body; slightly concave bottom; short cylindrical neck, rim multiply folded forming flat top; broad ribbed handle from below rim to shoulder. Entire body covered with finely engraved horizontal lines. *SCE* IV, 3, Fig. 46, *21*, *22*.
Intact. H. 17.5 cm. 965.114.263



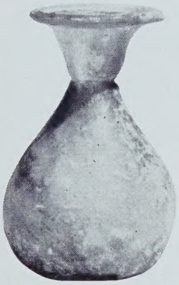
199

200 **juglet** Greenish glass. Globular, somewhat depressed body; cylindrical, upwards tapering neck; round mouth with folded rim; concave bottom. Two-ribbed handle bent up to form a thumb-piece. *SCE* IV, 3, Fig. 46, *5*.
Intact. H. 9 cm. (exclusive of handle).
965.114.264

201 **flask** Colourless glass. Lenticular (flat) body with cylindrical neck, slightly constricted at base; splaying rounded rim; concave bottom. *SCE* IV, 3, Fig. 48, *46*.
Intact. H. 10 cm. 965.114.257

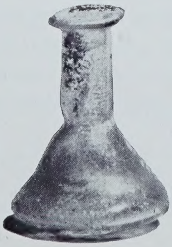
202 **flask** Light green glass. Pear-shaped body with slightly concave sides; cylindrical neck with folded rim; almost flat bottom. *SCE* IV, 3, Fig. 48, *28*.
Intact. H. 8.8 cm. 965.114.262

203 **flask** Colourless to greenish glass. Pear-shaped body with convex sides and concave bottom; funnel-shaped neck strongly constricted at base; folded round rim. Pontil mark. Compares to *SCE* IV, 3, Fig. 48, *32–34* but neck is more constricted.
Intact. H. 5.2 cm. 965.114.231

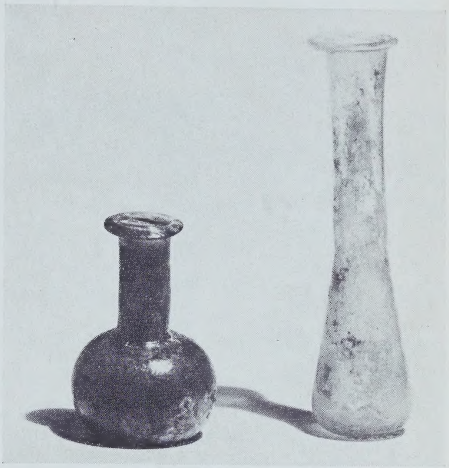

203

204 **flask** Colourless to greenish glass. Almost spherical body, concave bottom; very tall cylindrical, upwards widening neck with rounded rim. Pontil mark. Similar in shape to *SCE* IV, 3, Fig. 48, *21* but undecorated.
Intact. H. 16.5 cm. 965.114.230

205 **miniature flask** Colourless. Strongly depressed pear-shaped body with concave sides; cylindrical neck with slight constriction at base; round folded rim; flattened bottom. Somewhat like *SCE* IV, 3, Fig. 48, *28* but body more depressed.
Intact. H. 3.8 cm. 965.114.218


205

206 **miniature flask** Blue glass. Slightly depressed spherical body with concave bottom and cylindrical neck with folded rim. *SCE* IV, 3, Fig. 48, *9*.
Intact. H. 4.2 cm. 965.114.221

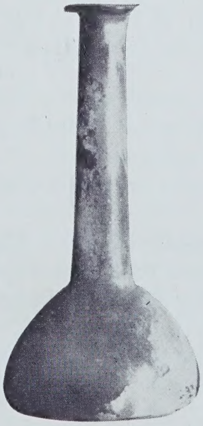

206 207

207 **unguentarium** Tubular or elongated pear-shaped. Greenish glass. Slight constriction between neck and body; slightly concave base; folded rim. *SCE* IV, 3, Fig. 50, *20*.
Intact. H. 8 cm. 965.114.219

208–210 **unguentaria** of similar shape as preceding.
*Intact. H. 10.7 cm 965.114.258
Intact. H. 6.5 cm. 965.114.222
Intact. H. 5.2 cm. 965.114.224

All of the following unguentaria belong to the so-called Candlestick type.

211 **unguentarium** Greenish glass. Convex


211

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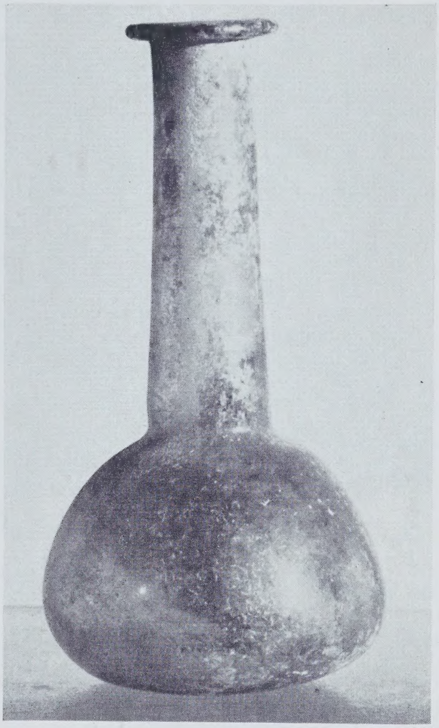
sides. Very tall neck with folded rim; flat bottom. *SCE* IV, 3, Fig. 49, *11–15*.
Intact. H. 18.1 cm. 965.114.241

212–214 **unguentaria** as preceding.
Intact. H. 14.3 cm. 965.114.237
Intact. H. 13.2 cm. 965.114.227
Intact. H. 10 cm. 965.114.217

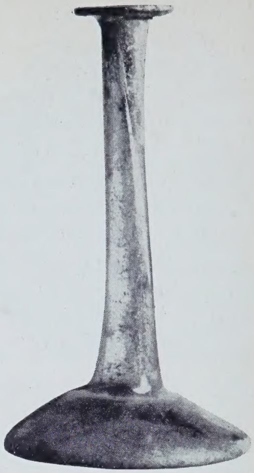

213

215 **unguentarium** Colourless to bluish glass. Low squat body of triangular outline; concave bottom with pontil mark; extremely tall neck with splayed folded rim. *SCE* IV, 3, Fig. 49, *19*.
Intact. H. 15.8 cm. 965.114.254

216 **unguentarium** Type as preceding but triangular body is of unusually narrow proportions.
Badly weathered. Intact. H. 11.5 cm.
965.114.223

217 * **unguentarium** Colourless to greenish glass. Pear-shaped body; cylindrical neck, constricted at base. Concave bottom. *SCE* IV, 3, Fig. 50, *7*.
Rim broken off. Preserved h. 9.7 cm.
965.114.216

*objects marked with an * are not on exhibition*


218

218 **unguentarium** Greenish glass. Disc-like flattened body; concave base; long narrow cylindrical neck with splaying folded rim. *SCE* IV, 3, Fig. 49, *20*.
Intact. H. 15.2 cm. 965.114.251

219–246 * **unguentaria** Similar to preceding. Varying in height from 13.7 cm. to 18.5 cm.
965.114.225, .226, .228, .229, .232–.236, .238–.240, .242–.250, .252, .253, .255, .256, .259–.261

247 **fragment** Handle. Light green glass. Wide, flat, multi-ribbed handle of a jug. Broken off at the top where vertical surface changes into horizontal and at the base where handle joins the vessel.
H. 7 cm.; width at base 6.5 cm.
965.114.281

248 **dipping-rod** Fragmentary. Yellowish-brown glass; twisted. Alternating brown and white threads, the white ones being painted. Iridescent.
Broken off at both ends. Preserved l. 7.8 cm. 965.114.282

249 **dipping-rod** Fragmentary. Twisted; alternating black and white threads. the white ones being painted. Rather thick. Broken off at both ends. Preserved l. 10 cm.; thickness of rod 0.8 cm. 965.114.283

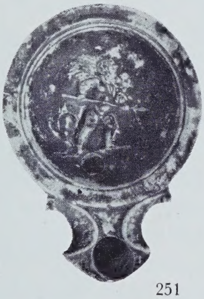
250 **dipping-rod** Fragmentary. Greenish glass. Twisted. One end forms round loop or ring-handle.
Broken off at the "knob" end. Preserved l. 10 cm.; inside diam. of loop 1.8 cm.
965.114.284

For Nos. 248–250 cf. *SCE* IV, 3, p. 174.

terracotta lamps

Roman and Byzantine periods 1st–7th century A.D.

251 **lamp** Round, with triangular nozzle separated from body by volutes; no handle; base encircled by groove; one filling-hole. Patchy brown glaze over reddish buff clay. On disc, winged Eros lunging to right with spear held in both hands and drapery wrapped around left arm. Shape, *Vessberg*, Type 10A.
1st century A.D.
Intact. L. 8.4 cm. 965.114.182



251

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252 **lamp** Round, with round nozzle terminated by volutes; no handle; one filling-hole. Pale reddish orange ware. On disc, four radiating pointed leaves. Shape, *Vessberg*, Type 10. Disc decoration similar to *BMCatLamps*, No. 726.
1st century A.D.
Intact. L. 8.6 cm. 965.114.203

253 **lamp** Round, with round nozzle terminated by volutes; no handle; base encircled by groove; one filling-hole. Reddish brown glaze over buff clay. On disc, lion(?) galloping to left. Worn mould. Shape, *Vessberg*, Type 10.
1st century A.D.
Intact. L. 8.5 cm. 965.114.185

254 **lamp** Round, with round nozzle terminated by semi-volutes; pierced handle; one filling-hole. Reddish ware. On disc, bird (peacock?) on branch; around shoulder, band of ovolo. Possibly from same mould as *Vessberg*, Pl. II, No. 12 (Type 11).
1st century A.D.
Intact. L. 9.1 cm. 965.114.188

255 * **lamp** Round, with short slightly heart-shaped nozzle; pierced handle; one filling-hole. Reddish buff ware. Mould extremely worn. Band of wide ovolo discernible around shoulder. Shape, *Vessberg*, Type 14.
1st–2nd century A.D.
Intact. L. 8.1 cm. 965.114.197

256 **lamp** Round, with short rounded nozzle; pierced handle; one filling-hole. Reddish buff ware. On disc, running dog to right with a kantharos above lying on its side to right; around shoulder, band of incised dots. Shape, *Vessberg*, Type 14.
1st–2nd century A.D.
Intact. L. 8.3 cm. 965.114.190

257 **lamp** Round, with short slightly raised nozzle; flat-sided knob handle; one filling-hole. Buff ware. On disc, 16-leafed rosette with pointed terminations, set within a raised band; around shoulder, herringbone pattern. This appears to be an early version of *Vessberg*, Type 18.
2nd–3rd century A.D.
Intact. L. 9.5 cm. 965.114.186

258 **lamp** Round, with short nozzle; flat-sided knob handle; two filling-holes. Reddish ware. On disc, winged Eros to right, looking back, holding situla in right hand and dish of fruit in left, with drapery over arms; on shoulder, wreath interrupted by a rectangular panel on either side. Shape,

*objects marked with an * are not on exhibition*

Vessberg, Type 16. Decoration of disc similar to *ibid.*, Pl. III, No. 16 and *RDAC 1940–48*, Pl. IV, No. 12 (Type E).
2nd–3rd century A.D.
Intact. L. 8.7 cm. 965.114.202

259 * **lamp** Similar to preceding but almost completely blurred. Handle is partially pierced.
2nd–3rd century A.D.
Intact. L. 9 cm. 965.114.181

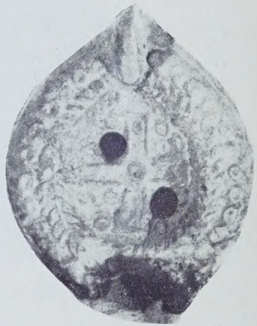
260 * **lamp** Round, with short slightly raised nozzle; pierced handle; small rectangular panel on shoulder on either side; two filling-holes. Patchy dark brown glaze over buff clay. Mould extremely worn but disc decoration appears to be Pan to front with a goat leaping up at him on his right side, similar to a lamp from Salamis, Cyprus in *BMCatLamps*, No. 1218. Shape, *Vessberg*, Type 16.
3rd century A.D.
Intact. L. 9.8 cm. 965.114.195

261 **lamp** Round, with short nozzle; flat-sided knob handle; two filling-holes. Reddish buff ware. On disc, bust of Athena left, wearing a Corinthian helmet, and encircled by a band of incised dots; around shoulder, two incised wreaths. This shape appears to be an early example of *Vessberg*, Type 18; type of decoration is Athena Promachos (*Agora VII*, Nos. 649–669) from an extremely worn mould.
3rd–4th century A.D.
Intact. L. 8.7 cm. 965.114.189

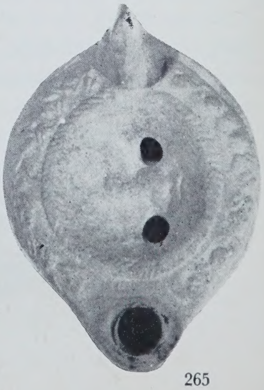
262 **lamp** Oval, with short nozzle; flat-sided knob handle; one filling-hole. Pinkish buff ware. On disc, large palmette within incised wreath, encircled by a band of incised dots; on shoulder, band of incised dots encircled by a larger wreath. This appears to be an early variation of *Vessberg*, Type 18.
3rd–4th century A.D.
Intact. L. 9.6 cm. 965.114.201

263 * **lamp** Oval, with short nozzle; flat-sided knob handle. Pinkish buff ware. Disc mostly missing but seems to have been decorated with a wide-armed Greek cross; groove and wreath on shoulder. Shape and scheme of decoration, *Vessberg*, Type 18. Around base, indecipherable Greek inscription in relief.
4th century A.D.
L. 7.9 cm. 965.114.200

264 **lamp** Oval, with short nozzle; flat-sided knob handle; two filling-holes. Creamy ware. On disc, Greek cross with circles between and inside arms, encircled by wreath; band of small circles on shoulder. Decoration and shape similar to *Vessburg*, Pl. III, No. 21 (Type 18).
4th century A.D.
Most of nozzle missing. L. 7.5 cm.
965.114.183


264

265 **lamp** Oval, with short nozzle; flat-sided knob handle; two filling-holes. Reddish ware. On disc, horse walking to left, with neck arched and right foreleg raised, encircled by wreath; on shoulder, flower-and-foliage pattern. Shape, *Vessberg*, Type 18; disc decoration, *RDAC 1940–48*, Pl IV, No 20.
About 4th century A.D.
Intact. L. 9.5 cm. 965.114.192


265

*objects marked with an * are not on exhibition*

266 **lamp** Similar to preceding.
Large hole in base. L. 9 cm. 965.114.198

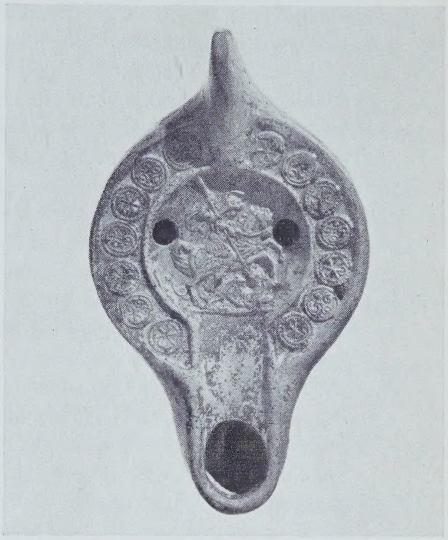
267 * **lamp** Similar to preceding.
Intact. L. 8.5 cm. 965.114.199

268 * **lamp** Similar to preceding.
Intact. L. 7.2 cm. 965.114.196
Lamps Nos. 265–268 appear to form part of a series derived from a common archetype.

269 **lamp** Oval, with short nozzle; flat-sided knob handle; one filling-hole. Creamy buff ware. On disc, scallop-shell with elongated hinge; around shoulder, two concentric circles of incised dots. Shape appears to be an early example of *Vessberg*, Type 18. Incised inscription on base, $\genfrac{}{}{0pt}{}{\text{EPMI}}{\text{ANO}}$ (‘Ερμιανός), cf. W. Pape, *Wörterbuch der Griechischen Eigennamen* (Braunschweig, 1884), Vol. I, p. 384.
Probably 4th century A.D.
Intact. L. 8.5 cm. 965.114.193

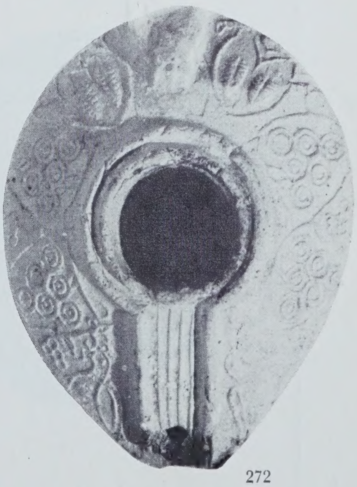
270 **lamp** Round, with long U-shaped nozzle; pierced handle; ringed base; one filling-hole. Greyish cream ware. On disc, thin raised circle and around edge, between two grooves, band of three circles of globules; similar band of larger globules around shoulder. On nozzle, pelta-shaped volutes; underneath, two V-shaped straps, the lower with a globule at centre. Because of the shape and decoration, this appears to be a variant of the globule-and-volute lamps in *Agora* VII, Nos. 1224–1307. On base, remains of Greek inscription in relief, $\genfrac{}{}{0pt}{}{\pi}{\lambda}$(.
Probably late 4th century A.D.
Large hole in base. L. 10.2 cm.
965.114.187

271 **lamp** Round, with flat-sided knob handle; long nozzle with large oval wick-hole; disk joined to wick-hole by broad shallow channel with raised sides; round base ring with ridge extending to handle. Traces of reddish brown glaze over buff clay. On disc, man on horseback piercing a dragon in the mouth with his spear; on shoulder, raised circles filled alternately with four-spiral motif and chi-rho monogram. Within the base ring, impressed palm leaf within two concentric circles. Shape and shoulder decoration similar to a lamp of the 4th century A.D. from Timgad, cf. E. Coche de la Ferté, *L'Antiquité Chrétienne* (Paris, 1958), p. 65, No. 63, with the figure of Christ between two angels on disc. Shape, *Vessberg*, Type 19. 4th century A.D.
Intact. L. 13.4 cm. 965.114.194



271

272 **lamp** Pointed oval, with inward-curving knob handle; pointed oval base ring with extension to nozzle; large filling-hole joined to wick-hole by broad shallow channel with raised collar. Pale buff ware. Two grooves on handle; four vertical lines in relief on channel. Along sloping

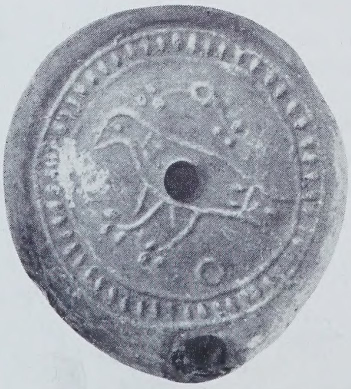


272

shoulder, from channel to handle on both sides, a dove, two large bunches of grapes with tendrils interspersed below by two small bunches, and a heart-shaped design enclosing two palm leaves. Shape and scheme of decoration similar to *Antioch* III, p. 67, Type 56.
Early Byzantine, 6th century A.D.
Intact. L. 9.3 cm. 965.114.184

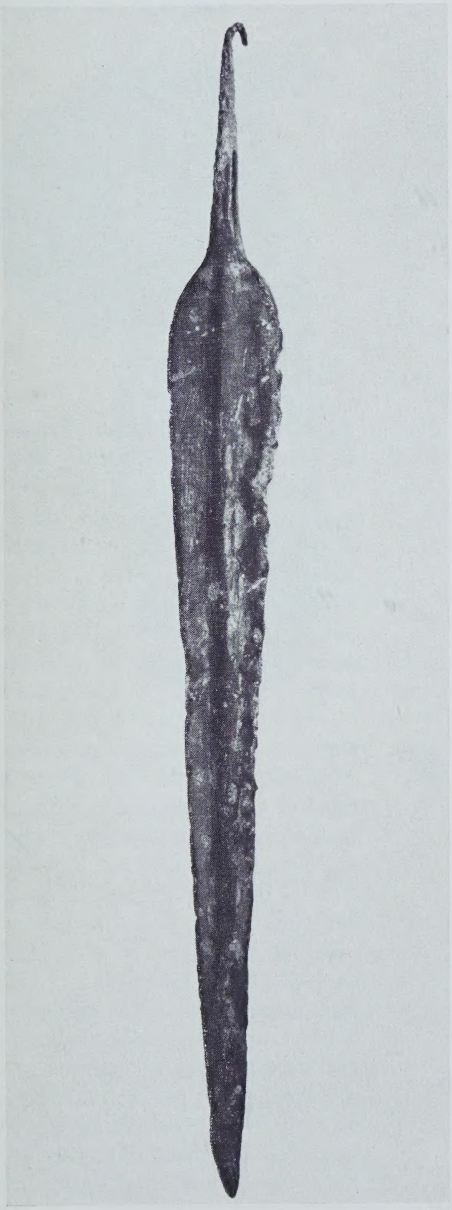
273 **lamp** Oval, with knob handle pointing outwards; large filling-hole with raised rim joined to large wick-hole by channel with raised edge; handle and wick-hole set within shoulder. Greyish buff ware. Decoration on shoulder, from channel to handle on both sides, a cross, ten slanting short strokes, three-stroke chevron, and three slanting short strokes. Shape similar to *Vessberg*, Pl. III, No. 22 (Type 19) and *Antioch* III, p. 67, No. 175 (Type 56).
Early Byzantine, 5th–6th century A.D.
Intact. L. 8 cm. 965.114.180

274 **lamp** Round flattened form with faintly indicated nozzle and a filling hole in centre; no handle. Reddish ware. On flat disc, incised bird to left, with background fillers of large and small circles, within band of ladder motif; on base, similar circular band extended to shoulder at top and bottom by two parallel grooves bordered by short strokes. Shape, *Vessberg*, Type 20 and *Antioch* III, p. 67, Type 49.
Early Byzantine, 5th–7th century A.D.
Intact. L. 8.2 cm. 965.114.191



bronze

275 **dagger** Narrow, with rounded sloping shoulders, midrib, and pointed end; hooked tang, round in section. Traces of windings around the tang. Compares in shape and proportion, although larger in size, to *SCE* I, Pl. XIX, 2, *11*.
Early Cypriote III to Middle Cypriote I *ca.* 1850–1750 B.C.
Green patina; one edge ragged. L. 40.5 cm.; l. of blade only, 32 cm. 965.114.211

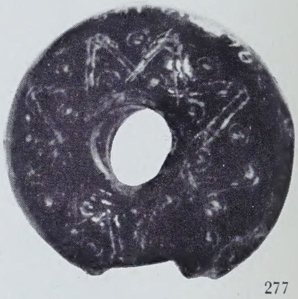


275

276 **mirror disc** Upper side, which was polished, has a fine groove around the edge; the underside, recessed within a low cylindrical rim, is decorated with concentric mouldings. This type of mirror, dating from the Classical period (5th–4th century B.C.) onward, is of Greek derivation; it consisted of a mirror disc, such as this, and a cover usually decorated with reliefs and made to fit over the mirror. In our case only the mirror is preserved. *SCE* IV, 2, Fig. 25, Type 3; G. M. A. Richter, *Greek, Etruscan and Roman Bronzes in the Metropolitan Museum of Art* (New York, 1915), pp. 268–270.
Late Classical or Hellenistic, 4th–3rd century B.C.
Bright green patina with brown patches. Diam. 11.7 cm. 965.114.210

stone

277 **spindle-whorl** Dark steatite. Conical shape with bulging sides. Incised white-filled decoration of zigzags around upper and lower edge, with small circles inside the triangular spaces; ten small circles surrounding the hole at flattened end. Cf. *Åström*, p. 159; *Gjerstad*, pp. 259, 276.
Middle Cypriote, 1800–1600 B.C.
Surface chipped on one side. H. 1.5 cm.; diam. 2.8 cm.; diam. of hole 0.7–0.9 cm.
965.114.165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278 **spindle-whorl** Steatite. Faintly incised decoration of an encircling line crossed all around by vertical lines. Of nearly cylindrical shape with both ends flattened; *SCE* I, Pl. CLI, 7 (called a mace-head by *Åström*, p. 159).
Middle Cypriote, 1800–1600 B.C.
Surface scraped throughout. H. 2.8 cm.; diam. 3.3 cm.; diam. of cylindrical hole 1 cm. 965.114.164

279–286 **alabastra** Seven are of alabaster, one of chalk (965.114.176). Their shape is more or less cylindrical tapering upwards, with a rounded bottom; the sharply splaying rims have wide, flat tops with small circular opening. Almost all are provided with side knobs. Only one is of a slightly different shape and of a decidedly more careful workmanship (965.114.179): it is sack-shaped with a flat profiled base; its discoid rim is decorated with incised lines around the edge and incised lines encircle the short neck; parallel vertical incisions on body. Numerous alabastra of this kind, used for perfumed oils and ointments, have been found in Classical tombs in

Cyprus (e.g. *SCE* III, Pl. XCIV, 1) but the type starts in the 6th century under Egyptian influences and continues through the Hellenistic and later times (*DGCM*, p. 125).
5th–4th century B.C.
All except the chalk example show strong erosion on one side. Height ranges from 11 cm. (965.114.179) to 24 cm.
965.114.172–.179.
*279, 282, 284, 285.

281

The collection further contains about a dozen sherds, two celts, and a pestle of the Neolithic period; a crudely shaped small clay ladle (965.114.52), possibly Middle Cypriote; an unusual terracotta ball (diam., 6.5 cm.) with a small pierced lug and with traces of bichrome black and red decoration, possibly of Early Iron Age (965.114.119).
Of the mediaeval objects there is one of those mysterious heavy bulbous vessels of clay which have been variously called a bomb, a hand-grenade, a container for mercury, a perfume vase, etc. and which are found throughout the Islamic East. They date from *ca.* 9th–11th century A.D. For a recent article on these vessels cf. R. Ettinghausen, "The uses of sphero-conical vessels in the Muslim East," *Journal of Near Eastern Studies* 24 (1965), pp. 218 ff. Two bronze rings of about 1200 A.D. and three lead-glazed bowls with sgraffito decoration (14th–15th century) complete the collection. For the latter see J. du Plat Taylor and A. H. S. Megaw, "Cypriote Medieval Glazed pottery," *RDAC 1937–1939*.

286

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